

California GARDEN

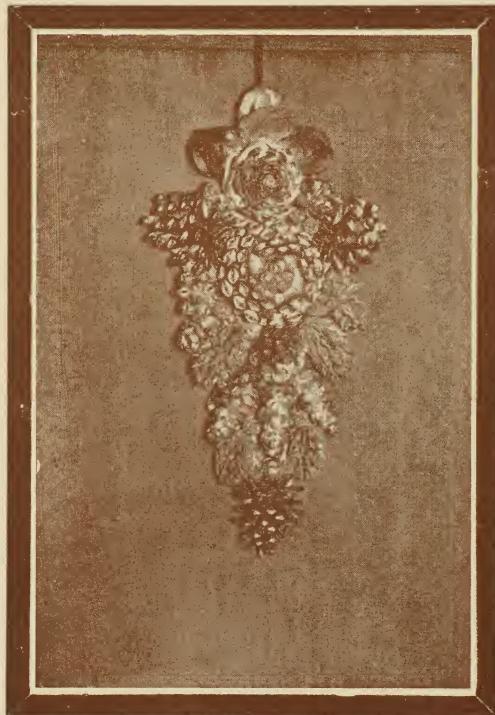
SAN DIEGO'S
GARDEN MAGAZINE
FOR 51 YEARS

LOOK INSIDE!
California Garden has a fresh
new look of Spring this Fall.

AUTUMN 1960
VOLUME 51 NO. 3

**Kate O. Sessions
MEMORIAL
PARK**

**WREATHS ... and
Their Relatives**



50 cents

FUN MAIL

*Whether it's fan or pan, it's fun
to get mail.*

Sir:

Your reporter covered his assignment today at the Rotterdam Floriade. The fact I had no "Press Privileges" does not color my judgment, but I must report that it probably was more spectacular in tulip time. For beauty go to Balboa Park or the Begonia Gardens [Rosescroft]. Holland, however, is a substantial, clean and interesting spot. Embarrassing to find everybody speaks better English than you do yourself.

HARRY G. MALM
Amsterdam, Holland

Sir:

The article "10,000 Live Oaks" in your Summer issue especially appealed to me. The old saying "A mighty Oak from a little Acorn grew" could be the answer to what happened in my back yard. Several years ago we (my husband and I) brought a load of leaf mold home and put it in our yard. Some months later, to our surprise, we noticed a tiny oak tree which had sprouted from an acorn buried in the leaf mold.

This tree has never had any special care, except that at the fertilizing of my other plants, it has received the same food. Today this tree is perhaps seven feet tall with a nice full spread. I hope my yard will always be large enough to take care of its growth, for it is a lovely tree.

I would like to extend a cordial invitation to anyone interested in starting an oak

tree to visit my back yard and see my "someday Mighty Oak."

JULIA A. BOHE
3145 N. Mountain View Dr.
San Diego

Sir:

I was so touched and pleased to receive the summer edition of CALIFORNIA GARDEN . . . It of real interest to me in various areas, as, for example, the article on fire resistant plants.

You might be interested in the present requirements of the local Los Angeles County fire department: they require that we either hack out or cut down all chaparral shrubs, i.e. *Eriogonum*, *Adenostoma*, etc., for a much greater distance than previously. Before, it was 30' around dwellings and they allowed any shrubs and trees which remained green all year to stay when you cleared the weeds. However, I can't put any blame on them, for the fires have been dreadful.

MARGARET KUNTZ
La Verne, California

*For more from Mrs. Kuntz, see page 16.

Sir:

I have not had time to read the summer issue of CALIFORNIA GARDEN, but I do want to tell you how a brief glance has impressed me.

I especially like the added pages with all

the interesting articles, the attractive advertising, the many fine pictures including the lovely front cover, the references to Balboa Park, the Calendar, and what's new in our nurseries.

In spite of four house guests from New York, including two boys age three and five, I managed to read the Editorial page and enjoyed it. I hope you do put out six issues next year.

HARRIET LEE
San Diego

Sir:

I first encountered your magazine in a public library just after the war . . . an issue which featured an article on Strelitzia. This so impressed me that I subscribed. With many issues I was keenly disappointed with mundane subjects. San Diego has a rare climate; its garden magazine should feature the choice and out-of-the-ordinary. The recent article on Cycads was both timely and significant. Please, PLEASE, give us more of this sort of thing—the new, the old but uncommon, and yes, the experimental, too.

Abhorrent to me are "calendars of activities," "ramblings," "notes," "pointers" and such pish-posh. I heartily endorse your idea of a monthly issue of the "Garden," and expanding of its coverage.

WILLIAM T. DRYSDALE
Riverside, California



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CALIFORNIA GARDEN

AUTUMN 1960 VOL. 51, NO. 3

CONTENTS

Leaves From An Observer's Notebook	5
Kate O. Sessions Memorial Park.....	6
Wreaths . . . and their Relatives	
Hazel Shoven and Alice Greer...10	
Decorating . . . with Blocks.....12	
That Royal Bird, <i>Strelitzia Reginae</i>	
<i>Edith P. Healey</i>13	
Deciduous Trees	
<i>Chauncy I. Jerabek</i>14	
A Garden of Hard Rock	
and Necessity	
<i>Margaret Kuntz</i>16	
Geranium Hybridizers	
<i>Thos. L. Hosmer</i>18	
Mrs. Young's Wonderful Bromeliad "Tree".....19	
Torrey Pines Park	
<i>Alice W. Heyneman</i>20	
Book Tours.....22	
Merry Widow Wins for Jean.....23	
History of Balboa Park, Part IV	
<i>Robert L. Horn</i>24	
Calendar of Care.....26	
Thinning Junipers Artistically.....29	
Fall Comes To Southern California..30	
Green Thumb Gifts . . . shopping	
with Joan Betts.....31	
Cover Photo by T. D. Perkins	

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The goings-on this summer in the south end of Balboa Park, where trees and grassy slopes have fallen to the road graders, have raised doubts in a great many minds about the sweetness of progress. The State of California will build its freeway, but a few pertinent questions may still be worth asking.

For instance: How far should we expect City government to go in fighting to preserve our Parks? It's a fact that the State Supreme Court has held repeatedly that the highest and best public use of land is for streets and roads. It's a fact that we, as voters, gave the City the power to open streets through park land by ordinance without submitting each such proposal to a vote. What part should esthetic considerations play in applying that power? Where should considerations of practicality and convenience—and amicable relations with the State—end, and devotion to less tangible values take over?

A few thousand letters to the City Manager telling him how YOU feel should help him decide.

* * *

If you relish casual statistics, you may be glad to know that gardening ranks third as a topic of conversation at cocktail parties. Politics has moved up temporarily into second place, and number one remains the same. If you have any further questions, I'm not the one to answer them.

* * *

Impudent Question No. 3

Have you noticed the opulent beach house at Del Mar with the seven or eight gracefully curving palm trees in the courtyard . . . with painted fronds?

* * *

The new master plan for Balboa Park, presented this summer by Harland Bartholomew & Associates, is a tempting subject for comment, but also one that deserves time for study and digestion. We expect to have some seasoned discussion of it ready for the next issue.

* * *

In our coverage of cycads in the Summer issue, we neglected to mention Jerry Hunter, of Roscroft, who is one of the prime movers behind the wave of popularity cycads are enjoying locally. His experiences collecting, importing, and growing rare plants

should make quite a story. Would you like to read it?

* * *

The next time you are in Balboa Park, be sure to walk through the House of Pacific Relations garden to view the Japanese tea house there.

* * *

Under the spreading rubber tree, that's Ada Perry holding forth every Thursday and Saturday morning at Andersen's Nursery. Her free garden classes have been known to draw up to seventy-five eager students, so plan to be on time (Thurs., 10:30; Sat., 9:30).

* * *

Visitors from out of town expect to see geraniums in Southern California. Do you have one or more growing in your garden?

* * *

Response from readers to the idea of six issues has been remarkably enthusiastic. The final question mark will be removed this fall when we canvass the advertisers for their reaction. Have you told them lately that you care?

* * *

A gentleman walked into Tobacco Land in La Jolla on the day last June when this magazine went on sale. He picked up a copy, weighed it briefly in his hand, and dropped it: "It's too thin to be worth fifty cents," he remarked as he walked out.

He may have been right. But we're working for people who judge a magazine by its contents rather than its weight. Encouragement comes from all directions. In July I had occasion to call the City Attorney's office. "Before I connect you," the lady who answered the phone told me, "I want you to know that I have your magazine, and enjoy it very much." Well, there you are. Magazines are not sold by the pound, and there are people in this town who know it.

Will you do me a favor? If you enjoy this issue, will you tell a friend about it (or two, or three, or four)? Leave it out on your coffee table where someone will see it and ask a leading question. Even if you hate it, tell someone about that. If we can't be famous, we might as well be notorious.

Thanks,
George La Pointe

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President: Mrs. Eugene Meyers BR 3-2434

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First Fri., Vista Recreation Center, 1:30 p.m.
President: Mrs. Jack Morgan PA 4-7510

**LEAVES
FROM
AN
OBSERVER'S
NOTEBOOK**

IT was twilight. I heard the front door open, then close. Someone strode through the house. The back door opened and closed.

In their rooms, the youngsters were muttering over their homework, striving to adjust from summer to autumn. The cook "was in the counting house," counting noses for supper. I was writing at the desk in my upstairs bedroom.

I defy anyone to hear inexplicable sounds and not have his curiosity aroused. I sat motionless, pen poised in midair, wondering who had taken the liberty of a shortcut through the house.

Sitting and listening yielded no clue. I got up to listen.

A scraping noise from the terrace sent me out onto the balcony, where I could survey the whole rear of the house. Peering below I saw the explanation: Henry's feet protruding from the covered wicker chaise longue.

Above me the sky was unfurling one of those fall sunsets which leaves you short of breath. It was obvious what Henry was doing. Neither of us spoke as the heavens shaded from rose to pink, from gold to yellow, and back again to pink shot through with touches of lavender. The colors flared and faded before our gaze.

"Coming down?" Henry inquired at last.

"Am I asked?" I bantered.

Like most men, Henry finds it hard

to put forward an invitation. Perhaps that is why his grandson once said to me, "Really, Grandee, you should teach that man to say 'Please'." And I had to confess that I'd been trying for forty years.

Realizing now that I needn't expect an answer, I capitulated without a murmur and started for the lower floor. Twice I was stopped enroute. First I was asked to spell "botany," followed by, "Help me describe it in one short sentence."

Floundering, I said "Would the 'science of plant life' satisfy you?"

"Excellent," the boy replied, and I was enthusiastically hugged.

The next child was evidently stalling for time. "Ma," she called out, "what is Jack Paar really like?"

"A personality and not a performer," I called back as I passed. Hurrying along, I slipped through the terrace door.

"Where have you been?" Henry said impatiently as I shoved his feet aside to make room on the chaise longue. "The sun's gone now."

"Wading through 'endless acres of afternoon,'" I sighed.

"Bad as all that?" he said. "Hey, where's your sweater?" I was shivering in the sudden chill of the autumn air.

"Gone with 'the dear, dead days of summer'—into the Goodwill bag."

"Let's go find another just like it," he said, getting up and pulling me to my feet.

—Marion Almy Lippitt

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California Garden

AUTUMN, 1960

KATE O. SESSIONS MEMORIAL PARK

by the Editor

In 1917 Miss Sessions built a pink stucco house on a hill overlooking Pacific Beach. Nearby, the park that bears her name is beginning to take shape.

THE gestation period of parks is measured in years, twenty-seven already in the case of one in Pacific Beach. That is more than ten times as long as it takes to produce an elephant, yet no longer than it sometimes takes to grow a fine tree.

In 1933, 79.1 acres of pueblo land in north Pacific Beach became an unnamed park by resolution of the Common Council of San Diego. In 1948, the land was named Soledad Terrace Park, and in 1957, at the request of Pacific Beach citizens, it was redesignated as Kate O. Sessions Memorial Park. The citizens also began demanding a park to live up to the name. In this year 1960, their demands are being met: work is expected to begin this fall on a three year program which will turn the twenty-one southernmost acres into an area with recognizable park features.

The land lies on the middle finger of a three-fingered plateau which slopes southward from Mt. Soledad toward Mission Bay. It commands one of the outstanding views in the San Diego area, a sweep including, from right to left, the Pacific Ocean and the surf, Mission Bay and Pt. Loma, downtown San Diego and the Tijuana headlands, Old Town and the Presidio, the University of San Diego, and Bay Park and Clairemont, with the

eastern foothills in the background. As a memorial to Miss Kate O. Sessions, the park is unusually appropriate, for it was in a pink stucco house to the west of the site that she spent the last years of her life.

HER fame came from her work in horticulture, but Miss Sessions was a developer as well, with a good eye for the value of land. She selected high ground on the plateau known as Soledad Terrace, reached by way of Lamont St., for her home. Later, she subdivided some of her acreage and put lots up for sale. Her choice was excellent, as later developments would show, but it was premature.

Some of her letters written from Pacific Beach during the 1930's are poignant reminders that she was in her seventies, tired in body if not in spirit, with more responsibilities than she cared to handle. In a letter dated April 26, 1933, she wrote, "Personally I feel much crippled with my back, no good for much of any work these days. If I had enough money to live on, I would be quite content to read and write and visit with folks." Again, on December 29, 1935, she wrote, "I am hoping some prosperity will make my acres salable so I can do a little loafing."

The Soledad area attracted other

horticulturists. Miss Sessions sold land to the Westergaards, who established a nursery, later taken over by Lewis and Faye Walmsley, and owned today by Jerry Hunter. It proved attractive for living, as well, since it was high and dry, yet cooled by the Pacific breeze. The area is prized today for its country feeling and magnificent views. Many of the streets remain unpaved, but luxurious homes have been built there in recent years, some of them by Miss Sessions' nephew, Dick, both a landscaper and a builder.

Miss Sessions located her own nursery, her fourth in the San Diego area, at the foot of the hill. North of Balboa Ave., where the Capehart housing is being built today, the Tipuana tree she planted in front of her nursery office still stands.

ALTHOUGH people who knew her personally become increasingly scarce each year, the Park in Pacific Beach should help to keep her story alive. Apparently, Miss Sessions is not easy to forget. Twenty years after her death, the impact of her personality remains undiminished.

Witness:

• Dr. Ralph Roberts: "I suppose Miss Sessions was responsible for my settling in San Diego, and ultimately in Pacific Beach. I met her first when

my family spent vacations here."

Mrs. John R. White, of Solana Beach, who visited from Chicago around 1932, and encountered Miss Sessions at her nursery: "I saw her only that one time, but I've never forgotten her. She didn't care whether we bought anything—she wanted to show us her plants."

Richard Lamb, a Pacific Beach nurseryman, present owner of a 5-volume set of "Illustrated Dictionary of Gardening" with Miss Sessions' signature on the flyleaf: "I got these books from P. D. Vickery along with the nursery. I didn't know Miss Sessions, but whenever I open the books and see her signature, I feel proud that I'm in the same business."

INSIGHTS into both her personality and character come from Miss Alice Rainford, who knew her for more than forty years. "She was brought up a lady," Miss Rainford says, "but she could be a termagant. Her language was sometimes rather strong. I've known Miss Sessions to stand up to an aristocratic customer and refuse to sell him a plant because she didn't think he would treat it properly—and tell him so in no uncertain terms."

One of her outstanding characteristics was the intensity and single-mindedness with which she worked. "She always kept at a thing until the last possible minute," Miss Rainford recalls. "One time, when she was late in getting a shipment ready, she told me to go down to the station and hold the train. 'Stand in front of the engine, Miss Rainford, if you have to.' I spoke to the engineer and told him what Miss Sessions had said. He knew her, of course, as everyone did, and he laughed. The time came for the train to leave; men were standing around with their watches out. Then we saw a cloud of dust moving down the hill, and there came Miss Sessions in the loaded wagon, driving those horses like fury. Fortunately, I didn't have to get out on the tracks to hold the train, but I would have."

Miss Sessions owned one of the early automobiles in San Diego, according to Miss Rainford; it was, perhaps, a 2-cylinder Maxwell. Miss Sessions, impulsive as ever, left the motor running when she stepped down at First and Laurel to speak to someone. A few minutes later, a passerby yelled that the car was moving. Miss Sessions jumped on the running board and turned the steering wheel so that the car went round and round in the intersection. She kept shouting "Whoa!"



San Diego Union-Tribune photo, courtesy Historical Collection, Union Title Insurance Company, San Diego
Miss Session in 1932 at age seventy-five. Beside her is the Lakeside Ceanothus, *Ceanotus cyaneus*, which she discovered near Lakeside in eastern San Diego County. Considered one of the finest ceanothuses, it produces clusters of bright blue flowers in May-June.

until one of the bystanders rescued her by shutting the motor off.

People refer to her now as Kate, K.O., KOS, and Aunt Kate, but the people who knew her best lean heavily toward "Miss Sessions." This tendency seems to be not only a holdover from a more formal age, but also a mark of respect. She was always picturesque in person and in language, but she was a formidable character, though a warm one, and no one seems to have treated her lightly.

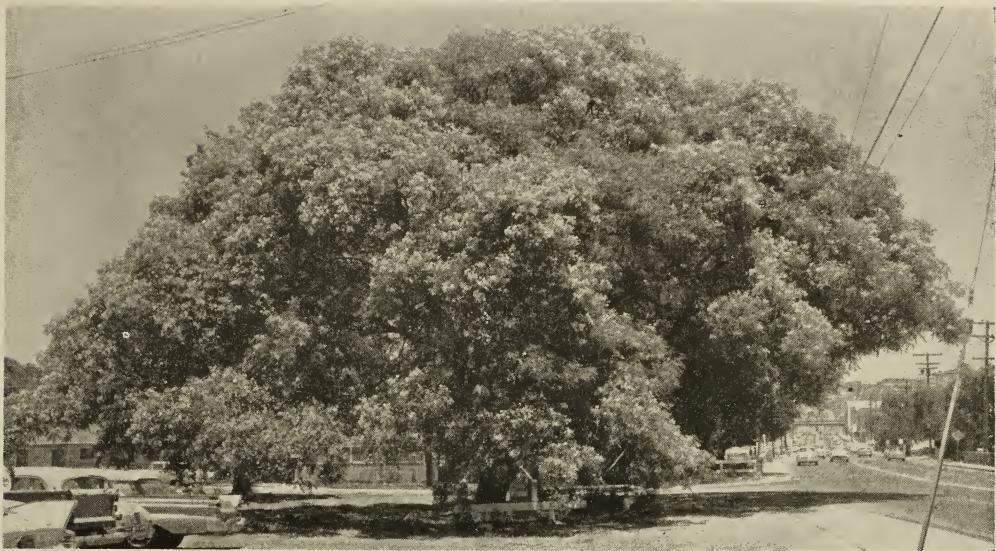
THE Kate O. Sessions Park will be a magnificent memorial to her. Funds for development of the southern section were included in the capital improvements program approved by the San Diego City Council last July. Capital improvements funds, incidentally, are made up of half of the 1% city sales tax and all money from the sales of real property, and can be used only for permanent public improvements. Engineering for the park has already been completed, and with the letting of contracts this fall, construction should get under way.

The timetable for development runs like this: 1960-61: grading, installation of water mains, construction of roads, walks, and parking lots. 1962-63: installation of sprinkling systems, and landscaping. There will be large

areas of grass for romping children, spacious paths following the sloping terrain, benches located to capture the view, and ample parking.

Pacific Beach residents may feel inclined to await actual construction before they plan any picnics in the Park. They have watched and waited over the years while other projects with higher priority used up all available funds. They have organized clean-up days; they have struggled to keep a flagpole standing; they have used their identity as a community to keep the case for their park alive before the City Council. As the Park materializes, they can give credit for successful leadership to the Pacific Beach Coordinating Council—Dick Fisher, Mrs. Raymond Smith, Ed Rowan, and Dr. Ralph Roberts, among others—and to the Pacific Beach Women's Club; to Ross Tharp, their councilman, and, most recently, to the citizens who contributed dollars to the campaign to stimulate activity leading toward the complete development of the park.

In her long years as a horticulturist, Miss Kate O. Sessions came to be known as the mother of parks in San Diego. In Pacific Beach, 27 years and ten elephants later, her own park is at long last beginning to take shape. There could hardly be a more fitting memorial.



Alice Rainford Discusses Miss Sessions' Introductions and Enthusiasms

CANDIDATES FOR PLANTING IN THE PARK

As a rule, when horticultural experts speak of an "introduction," they refer to a new hybrid plant, a plant brought in for the first time from a foreign country, or a sport occurring naturally. I have been asked what plants I considered were introduced by Miss Kate O. Sessions. I am not an expert, of course, and many people may not agree with me.

When Miss Sessions accompanied the Brandegee expedition to Cape San Lucas in Baja California, in about 1908, she brought back seeds, a piece of the trunk, and photographs of *Erythea brandegeei*, a palm which Dr. Brandegee had discovered growing in Baja in 1900. The trunk was most interesting. It was straight and slender, yet varied little in diameter from the ground to a height of fifty feet.

This palm is listed in the pamphlet "Pines and Palms" as having been distributed by Dr. Franceschi (Southern Calif. Acclimatization Ass'n) of Santa Barbara. Probably he had some of the seeds Miss Sessions brought back, since he worked closely with her, and she would have known that

he had superior facilities for raising them.

Dr. Brandegee, who had resided here, was a professor at the University of California, Berkeley, where the botanical research was done and the palm named by Dr. Purpus. Palms planted in Santa Barbara and Montecito would have come from Dr. Franceschi, but those planted in San Diego would surely be those raised by Miss Sessions. I feel that this palm should be credited as her introduction here.

The Department of Agriculture and Dr. David Fairchild sent seeds and plants to Miss Sessions, knowing that they would have the best of care. I recall seeing blossoms of a new bulb which the discoverer had brought her on his way home. She said it would have to be test-grown four years before a single bulb could be sold. I believe it was a Chianodoxa from Peru.

During the time I worked for Miss Sessions, from 1898 to 1909, she brought in many plants that were entirely new to this locality. Among her finds were the Tipuana tree, grevillea, plumbago, acacias of the rarer

sort, bauhinia, and *Tecoma mackeni*. She was promoting especially the growing of palms, her favorite being the *Cocos plumosa*. She felt that this palm should prove our best street palm, since the date and common fan palms were too large of trunk and too spreading in character. Could she see how these latter have all been transplanted to Mission Bay, Shelter Island and La Jolla, she would probably say "I told you so." She would be happy to see thousands of palms planted where they do well and have plenty of root room instead of cement around them.

In her greenhouse at Sixth and Upas, she had a bougainvillea plant which, as grown inside, had a very light terracotta bloom. Its bracts were thin, and we dried clusters of blooms and used them to decorate high shelves in her store on C street. I should consider this bougainvillea Miss Sessions' introduction.

During the early years when water was very scarce, Miss Sessions was eager to get plants that would thrive. Sadly enough, some of her early suc-

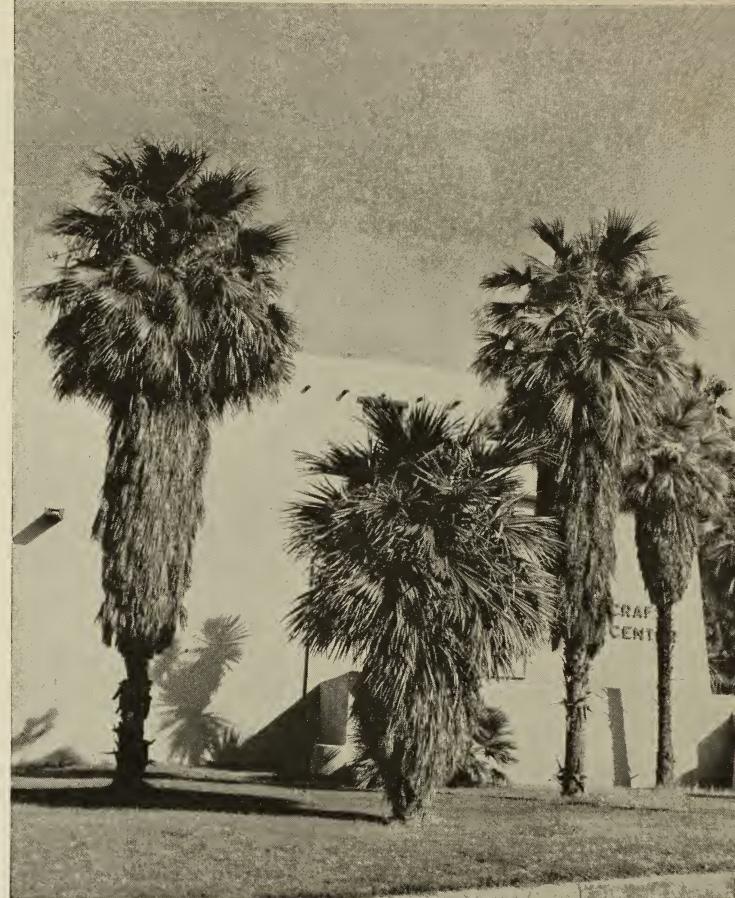
LEFT: Most San Diegans think immediately of Kate Sessions whenever they see this Tipuana tree on Balboa Ave. in Pacific Beach. It was planted in front of her nursery office around 1920. When photographed last June, it was a bright ball of golden flowers.

RIGHT: Brandegee Palms (*Erythea brandegeei*) in front of the Rental Hall in Balboa Park. Miss Sessions brought seeds and a piece of trunk of this palm from Baja California around 1908.

cessful propagations have been completely lost or discarded, because now, having more water, and wishing to keep their gardens summer green, people have overwatered and killed out these plants which are summer resters. In point are Fremontia, Romneya, and Ceanothus, which need rest and good drainage and lots of room to grow and spread.

The *Romneya coulteri* (Matilija poppy) Miss Sessions showed me in 1893 was the wild Mexican variety with a medium-sized bloom and typical poppy-like bud covered with tiny prickles. In her article in CALIFORNIA GARDEN of July, 1939, she tells of a new one she discovered in a San Diego garden. We credit this as her introduction, since she found it and we do not know where. She tells how difficult it was to grow from seed. (I recall that they wanted Romneya in Hawaii, and tried every way to sprout the seed. She advised them to soak the seed in water and wood ashes, since she had seen fine growths in the wild where areas had been burned over and the seeds sprouted well the next year.) The improved variety has larger leaves, huge blooms, and buds that are smooth, with sepals long and slender instead of two cap-like affairs.

Working through various connections in California and Australia, Miss Sessions brought in many varieties of eucalyptus. The E. W. Scripps Miramar Ranch Estate was one of the early plantings under the care and supervision of Ralph Clingan and Miss Sessions. I recall going out to Miramar with her when Mr. Clingan wished Miss Kate to come out and identify some of the rarer eucalyptus she had obtained for the estate. Of all these, I should be inclined to think that she should be credited with introducing



Eucalyptus ficifolia, our lovely red, *E. citriodora*, and possibly one or two others.

William Hertrich, in his book "Huntington Botanical Gardens," tells of coming to San Diego with Mr. Henry Huntington to call on Miss Sessions. They wanted large palms for the Huntington Estate which was just being landscaped. Miss Sessions located a group of fine *Cocos plumosa* at Judge Bryan's home in Lemon Grove and secured them for Mr. Huntington. This must have been in 1908, for her store was at 1123 Fifth, where I worked for her. She let me accompany her to Lemon Grove to see the palms dug. They were taken up with huge balls of earth, crated in wooden boxes with her usual care; and they all survived. One was so tall that it needed two railway flatcars to accommodate it. They were sent by Santa Fe and our local railway from Lemon Grove to Pasadena, where they were moved inside the estate by Mr. Hunt-

ington's own Pasadena branch of Southern Pacific.

I mention these large palms, partly to show that they must have been growing here for many years and were probably not of Miss Sessions' original plantings, but also to prove that far more important than what she may have planted or introduced was her ability to interest people of importance everywhere in fine planting.

Back to the use of words: it is all a matter of one's own experience. Miss Sessions certainly introduced *all* of her garden wonders to me, for I was a young girl whose only merit to her attention was my work with cactus and succulents. All else I had to learn. I found it a delightful experience to hear her tell of the natural environment of each of her plants. As to the more experienced gardeners, some of the plants she distributed were known to them in their native homes; but to them as to everyone she was a mine of information and inspiration.



A perpetual wreath of anise forms the base for this arrangement with fat candle and fresh flowers.

WE grew up with wreaths, and so, very likely, did you; and wreaths have grown up with us, for year by year our techniques of construction have changed, and for the better, too. Techniques change, materials change, but art principles and art elements remain, of course, the same, however varied their applications may be.

The first consideration in this business of wreath-making is location, and its possibilities and demands. Where will the wreath be used—on a table, on a door, in a window, over the mantel, in a flower show, at a funeral? The dimensions of the space available will guide you in arriving at a scale and a proportion. Elements within eye sweep—lighting, color, decor, texture—will be further guides.

As is a foundation garment for a woman, so is the foundation for a wreath. A poor foundation means a wretched wreath, no matter how gorgeous the material used might be. For your foundations, use wire, corrugated cardboard, or Styrofoam wrapped with brown or green crepe paper. A Styrofoam foundation gives a wreath a three-dimensional quality not provided by the other types.

Decide on the basic motif for your design. Repeat it with variations, if you wish.

All material must be carefully chosen. See that one color, shape, texture, size or variety predominates by contrast with others which are in the minority. In a few cases, such as

wreaths constructed of pepper berries, there likely will be no contrasting element, unless, perchance, it might be a ribbon bow which would bring out a contrast of textures. Prepare material well in advance of using time. Harden it. Groom it, sort it, prune it.

For fastening the material onto the foundations, use Intrinsic Left Twist No. 16, 4 cord cotton thread in a khaki color. Hold the spool in the left hand, unwinding as you progress around the frame. Do not cut the thread until you have tied the last piece of plant material to the frame. Pull it quite firmly as you work.

At times, especially with Styrofoam, use florist's pins for stapling, instead of thread. Pins mean faster work and are less damaging to flowers and other plant materials.

As you fasten your material to the

background, watch your design for repetition and at the same time for regularity in placement, especially of foliage, so that there will not be a bunch heaped up here and a vacancy there. In some cases, when you have finished binding the plant material on a wire foundation, you may wish to wrap the frame with florist's tape. This makes for firmness and gives finish.

Now, consider the materials available. We will not say anything here about the traditional conifers, holly, and other plant materials so prevalent in wreath-making in the East and Middle West, but will emphasize the use of our vast store of Southern California plant life. In this locality there is hardly any fresh, dried, or artificial material that cannot be incorporated into wreaths, or their relatives, the swags, ropes, garlands, and balls.

In selecting your material, work for originality, but let good taste be your criterion. Steer clear of the grotesque and bizarre.

Try a wreath made of pepper berries, stripped of foliage; hibiscus, for daytime use (cut the blooms early in the morning); violets; camellias; gardenias; small magnolias; wild anise, sprayed, if desired, white or any other color. Consider Catalina cherry, *Prunus lyoni*; poinsettias, *Myrtilus communis* (reminiscent of Shakespeare and Merry England); *Diosma*, Baby's Breath, *Prunus pissardi* (best in its young growth).

Three natives, *Rhus integrifolia* and



Hibiscus blooms make an unusual wreath.

Wreaths . . .

and their
RELATIVES

. . . featuring Southern California materials. Make your own, and use them at any season. For Holidays, 1960, it's none too early to start.

by Hazel Shoven
and Alice Greer

Rhus ovata, lemonade berry, and California Holly, *Toyon*, are plentiful and attractive (but be ever mindful of State conservation regulations when considering natives; check with Dept. of Agriculture if in doubt). In their season, try cymbidiums, epiphyllums, or eucalyptus blooms stripped of foliage, or eucalyptus seed pods and unopened buds; acacia blooms and foliage, especially *A. baileyana* and *A. saligna*.

Try vegetables and fruit: small onions, red and white, with Brussels sprouts, summer squash, artichokes, halved or quartered; small apples with loquats, kumquats, limequats, tangerines; Natal plum, pittosporum berries, *Raphiolepis* berries, *Arbutus uneda* berries and foliage; succulents of many varieties, shapes, colors and textures, especially the rosettes, and on and on.

Let's digress to tell of a wreath made of the foliage and blooms of the lovely succulent *Crassula portulacea**, which having served a season, was hung in a garage for storage. A year later, it burst forth into blossoms again. All on its own, a ready-made, fully-blooming wreath!

Dried materials are to the fore at present, even in the dime stores. If you wish a last-for-a-lifetime wreath, go in for such. The watchword here again is careful workmanship, and good taste in design and originality.

*One of several species dubbed "Jade plant."—Ed.



Redwood cone wreaths hang on tall candles mounted in gleaming copper containers.

In building wreaths of dried materials, the new plastic glues in dispensers are very satisfactory for fastening cones, pods, and other elements onto the cardboard frames.

Narrow, perpetual wreaths of artificial fruits or vegetables (quite expensive), or of pods and leaves, may be used over and over. You can vary them from time to time by placing another wreath of fresh materials, preferably greens, inside, outside, or underneath them.

What about bows, balls, ribbons, and other accessories? See that these are correct in scale, color, and texture, and are an integral part of the overall design. Do not let them be too conspicuous. If in doubt as to their use, omit them. A Della Robbia type wreath, for instance, seldom needs further ornamentation.

A candle or candelabrum placed inside a wreath gives a pleasing effect, as

DETAILS OF THE SWAG ON THE COVER

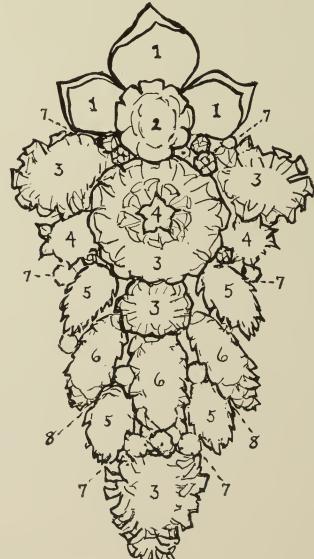
1. Seed pod of *Jacaranda acutifolia*
2. Cone of *Cedrus deodar*
3. Cone of Monterey Pine (*P. radiata*)
4. Seeds of *Eucalyptus cornuta*
5. Cone-like seed case of *Magnolia grandiflora*
6. Cone of Sugar Pine (*P. lambertiana*)
7. Cone of the Redwood (*Sequoia sempervirens*)
8. Cone of Monterey Cypress (*C. macrocarpa*)

—Drawing by Mrs. Shoven

do small wreaths hung, as a pair, on candles.

As for the relatives of wreaths, try your hand at making swags of greens, flowers, fruits or dried material. The formal swag shown on the cover is constructed on a cardboard foundation, roughly diamond-shaped, 18 by 10 inches at its widest points. It contains the following materials: 3 jacaranda seed pods; 1 very large deodar cone; 5 pine cones, cut horizontally

Please turn the page



Wreaths . . . cont.

and vertically; 3 *Eucalyptus cornuta* seed pods; 4 magnolia seed pods; 3 sugar pine cones; 12 redwood cones; 3 Monterey cypress seed pods.

After cutting the cardboard foundation, cover it with a thick mattress of crumpled tissue paper, sloping from a three inch high center to the outer edges. Over this mattress wind two-inch wide strips of brown crepe paper. This secures the foundation and holds the heavy cones as you press and glue them firmly into the depressions in the mattress. Spray the finished piece with gold spray. If your material should be well-shaded in good color tones, you can omit the spraying.

Traditional classic ropes and garlands to be festooned over mantles, banisters, doorways, even over pictures, may be made on rope foundations, either dyed or covered with crepe paper. For these, try using gray eucalyptus or acacia foliage, or a combination of the two; ivy, conifers, pelargonium blooms and foliage; African grape; Catalina cherry; immortelles. A small rope of the rare terrestrial orchid *Epidendrum* is breath-taking.

Styrofoam balls covered with tightly-fitted eucalyptus pods, deodar cones, persimmon calyxes and baby redwood cones recall the old "kissing bunches," and are rather new again for decor these days. Instead of placing the tiny cones in a solid pattern, it is interesting to use an open design leaving part of the foundation ball uncovered. This makes one think of the pattern formed by the continents and oceans on a globe of the world.

These are but a few suggestions from the large family of wreaths for Southern California. Why wait for the holiday season? At any season, let their rhythmic lines as you work with them or look upon them rest you with a feeling of flowing continuity.



Photo by F. J. Guasti

Buffet setting by Lauretta Pharis at La Mesa Women's Club "Tables Beautiful" Show.

Decorating . . . WITH BLOCKS

A CHIEVING beautiful effects with ordinary materials is a problem all homemakers have to face sooner or later. There are seasons when the garden is bare of flowers, when your head is bare of ideas, or when you're just plain tired of the vases you own. A patio buffet centerpiece created by Mrs. Lauretta Pharis for the La Mesa Women's Club "Tables Beautiful" show last May offered such an imaginative, thought-provoking approach to the problem that we decided to reproduce it.

The basic ingredients are 7½ inch square, natural color concrete blocks, used here with succulents. Mrs. Pharis chose a black burlap table covering, and black-handled stainless steel flatware. Plates are Italian enamel-ware, red, yellow, and aqua, and the place mat is white. The gas lamps topping the arrangement are fairly expensive

(about \$10), but you could easily substitute something you already own. Contemporary hurricane lamps, for instance, might be equally effective.

Mrs. Pharis advises choosing plant materials that provide a pleasing contrast with the neutral color of the blocks. In her arrangement, the yellow birds emphasize the prevailing yellow tones of the succulents.

One virtue of block for patio settings: it is massive enough to show up outdoors. And the variations are endless. As possibilities, Mrs. Pharis suggests combining block with greens for a holiday arrangement, or with fruit for fall. For a literary tea, you might use a bust of Shakespeare with nose-gays of daisies in the blocks. A striking, fanciful Christmas tree could be fashioned of blocks stacked in a pyramid and decorated with pine branches and glistening balls. Take a few concrete blocks, and let yourself go.

Bennett's
Garden Center
7555 Eads Ave., La Jolla

GL 4-4241

THE blooms of the Bird-of-Paradise present an illusion of vividly-colored birds about to take flight. Fantastic in shape, and with brilliant orange, yellow and blue coloring, these flowers of *Strelitzia reginae* take their nickname from New Guinea's bird of paradise, the fifty-odd species of which have been called the most beautiful, bizarre and uniquely-feathered birds in the world. In the flower, a bird's body is suggested by the horizontal bract or leaf with edges curling inward from which the florets pop up.

Few plants produce such unique and long-lasting beauty with as little attention. The long, firmly-erect leaves make the trunkless plant decorative in a non-fussy way even when it is not in bloom.

The flower was named for the wife of Charles III of England, Queen Charlotte of Mecklinburg-Strelitz. Legend has it that the *Srelitzia augusta* was her favorite flower, and that she was one of the first, if not the first, to cultivate it—in a greenhouse, of course.

Until a few years ago, the strelitzias were as exclusive as they are unusual, but today they appear with increasing frequency in southland gardens. Though tropical or semi-tropical, they endure briefly temperatures below freezing; 29 degrees, however, will affect the blooms. This tolerance places the plants safely in many areas of Southern California, where the climate is similar to their native African Transvaal.

Propagation is by division of roots, or from seeds. Root divisions may be taken in late spring when cold weather is past. Then a waiting period begins. Bird-of-Paradise does not bloom until the plant has eight or ten leaves, which may take several years to grow. During this period, however, the plants require little care other than faithful watering. Occasional feedings give vigor, and spraying once or twice in late summer when the sap has gone up into the leaves guards against those few pests which attack the plant.

In the plant's native country, birds pollinate the flowers, but here it is necessary to hand-pollinate. The humming bird collects nectar, but it does not alight and does not carry out pollination. The blue tongue of the bloom contains the pollen. It must be cut open and then the pollen must be brought forward to the tip of the pistil of each floret. The seeds, which mature in about six months, should be planted in shallow sand. Seedlings do not always produce flowers completely

THAT ROYAL BIRD

by Edith P. Healey

Strelitzia Reginae

true to the parent plant.

According to the *Standard Cyclopedic of Horticulture*, the Strelitzias are perennial herbs. Whether any part of them is fit for human consumption, the article does not say, but growers know that mice adore the seeds.

Strelitzia reginae is by far the most extensively grown of the species, but a tree form, *Strelitzia nicolai*, sometimes called the Giant Bird-of-Paradise, is appearing with increasing frequency. This plant has a trunk and grows to a height of ten feet, often higher. The flowers, which are much larger than those of *Reginae*, are white with a blue tongue. Another tree form, seldom grown here, is Queen Charlotte's favorite, the *Augusta*.

San Diego County can boast a gratifying story of success in growing *Strelitzia reginae*. Twenty years ago a man in Carlsbad accepted some unfamiliar seeds in payment of a debt. Today, that man, E. Clinton Pedley, together with his brother, Elmer C. Pedley, and an associate, Donald A. Briggs, is the largest shipper of Bird-of-Paradise flowers in the country.

Today's flowers are the result of hybridization over many years from those first unfamiliar seeds of doubtful value. Alongside the Pedley fields are special buildings, and a soil and plant laboratory to maintain careful checks on soil and plants. The cut flowers, known as "California Birds," are flown out every day during the nine-month blooming season. Blooms are graded by the length of stem and bract, and the longest come from plants eight years old (and up).

In a private garden in Carlsbad, an eighteen-year old plant from Pedley's early field is still growing and blooming. It measures 22 feet across the top and 12 feet at the base. The bracts are from 8 to 10 inches long. Many gardeners could not spare this much space for a single plant, but the size

may be reduced easily, if desired, by taking divisions from the parent plant.

At the other end of the County, Dayton Laing of National City has been a prominent strelitzia grower and hybridizer for many years. He has recently sold out his nursery and retired.

Bird-of-Paradise's popularity for sophisticated and distinctive outdoor planting hardly exceeds that of its use as a cut flower. Recently, a Japanese flower-arranger, Mrs. Enoe Ito, of Leucadia, assembled a *Strelitzia* arrangement before the Carlsbad Garden Club. She first used the "birds" by themselves with only their own leaves. Measuring the flat container, she cut the tallest flower spike to just twice and a half the width of the container, added two more spikes and then the leaves arranged as they grow naturally. Later she showed how white mums could be added, but the unanimous opinion of club members was that the Bird-of-Paradise by itself made the more pleasing picture.

It does, however, combine with many flowers or foliage. *Strelitzia* and the pointed-petaled poinsettia make a flamboyant combination; and the blooms seem to have an affinity for the flowing curves of driftwood.

If water in arrangements is changed daily, and a little of the stem is removed every other day, the flowers will last up to two weeks. If only one flower has emerged from the bract, another may be brought up by working the bract back and forth and then lifting up the petals. The verve of the erect petals in corsages made from this flower gives a perky appearance that lasts and lasts. And all winter, when other flowers are scarce, the "birds" are blooming.

Southern Californians who try growing this royal favorite will find there are really few pitfalls, and startling rewards.

DECIDUOUS TREES

. . . for a Golden Autumn

by Chauncy I. Jerabek

San Diego Tree Man

PROBABLY every garden, at least every neighborhood, should have one of the many deciduous trees that produce startling color for fall. Children who have never watched the change of seasons in more violent climates especially enjoy the process of leaves turning yellow and red. Here are ten varieties to watch for this autumn.

Populus nigra var. *italica*, commonly called Lombardy poplar, forms a pleasing outline throughout the year because of its slim habit of growth. It was used in the past as a wind-break for ranch homes, and was considered an excellent tree for formal plantings because of its towering, columnar shape which accentuated the character of two-story buildings. Today, near some of our low-style houses, it is apt to seem out of place.

All poplars are short-lived and their shallow roots often create trouble; the trees sometimes break and cause material damage. But even with these faults, the poplar has its virtues. In the fall when its foliage turns a bright shade of golden yellow, and its leaves flutter and glitter in the slightest breeze one cannot help but be attracted by its beauty.

Locations—

Central & East: 4345 Middlesex, 5323 Canterbury Dr., 4567 New Hampshire, 4272 Van Dyke Pl., 4911 College, 5035 Rockford Dr., 4059 Kansas, SW corner W. Kalmia & Albatross.

Southeast: 5554 Bonita Dr.

Pt. Loma: 3411 Voltaire, 4604 Tivoli, 2675 Chatsworth, 3203 Homer, 4003 Atascadero (street tree).

Pacific Beach: 5 at PB Junior HS, Diamond & Ingraham; 3554 Bayonne, 3569 Promontory, 861 Diamond (street tree).

La Jolla: 8136 La Jolla Shores Dr., 7450 High, 7743 Fay.

Another noticeable tree at this season is *Liriodendron tulipifera*, known as Tuliptree, White-wood, or Tulip-poplar. In its native habitat, it grows to an immense size, but in our local soil it never becomes very large. Even as a small tree, it has a beautiful shape, and its peculiar, squarish, notched leaves make it easy to identify. In the spring it bears tulip-like flowers

which are greenish-white banded with orange. Buds are enclosed by a pair of purse-like scales. The fruit is a cone, containing many small winged seeds. The tree is transformed by color in autumn, its foliage becoming gold and russet, giving it a spectacular appearance.

Locations—

Pacific Beach: 1971 Chalcedony.
Central & East: 4794 Kansas, 4850 Lyon St., 4545 48th, 4575 47th.

The *Robinia pseudoacacia* or Black Locust is one of the fastest growing trees in this area. Its ability to grow in poor soil and under arid conditions is a strong point in its favor, though some people condemn it severely for the numerous suckers springing from its shallow roots. In the springtime, when the feathery leafage is smothered by intensely fragrant, white, pea-shaped flowers, and in the autumn, when this airy foliage turns a golden-yellow, even its critics will say something in its favor. Though not recommended for street planting, it is sometimes used.

Locations—

Central & East: 3829 Albatross, 1930 L, 3048 Olive, 5046 Beech. Street trees: 4680 Louisiana, 155 20th, NW corner E. Thorn and Chamoune, 5185 35th near Benton Pl.

Ocean Beach: 4744 & 4822 Del Mar.
Paradise Hills: 2343 Hopkins, 6181 Potomac (street tree).

South: 3604 Gilmore.

A tree that is common in our Central States but is seldom seen in San Diego is *Gleditschia triacanthos*, the Honey Locust. Clusters of thorns or spines jutting from the dark gray bark of trunk and branches at irregular intervals are the tree's most spectacular feature. The spines are three-pronged, zigzagging back and forth, giving the tree a weird and wicked look. This is the tree that probably comes to mind when I mention Honey Locust, but it is another variety that I find in San Diego: *Gleditschia triacanthos* var. *inermis*. It is similar to the familiar Honey Locust except that it is practically thornless. Small, fragrant, greenish flowers appear in the spring, followed by large, flattened pods,

which are a foot or more long, sickle-shaped and twisted. Shortly before falling, the finely divided leaves turn a clear yellow, but the seed pods remain. These flat, reddish-brown pods make good material for dried arrangements.

Location—3211 Webster, 3037 Market.

Acer negundo, known as Box-elder or Ash-leaved Maple, is common but interesting. This maple can always be distinguished from others of its family by its compound foliage. The leaves grow oppositely on the thick green twigs with three to five, and occasionally seven, ovate, coarsely-toothed leaflets. The flowers, which are followed by two long-winged, compressed somaras, each containing one seed, are not considered attractive. This maple is a rapid growing tree for quick shade; in autumn it offers a pleasing display of yellow foliage.

Locations—

Pt. Loma: 3726 Oleander, 3638 Hyacinth.

Central & East: SE corner Ft. Stockton & Jackdaw (near garage), 4043 Felton (rear), 2704 Felton, 4465 Orange, 3612 Chamoune, SW corner 31st & Upas, 4749 Norma Dr., 3429 31st, 4587 Terrace Dr.

I wonder why one of the most attractive variegated trees is seldom seen in San Diego. I refer to *Acer negundo variegatum*, the Ghost tree, a silver-variegated, female form of the Box-elder. Its broad leaves are white margined, and sometimes the stems and seed clusters are splashed with silver. Especially against a background of green trees, this maple is really outstanding.

Location—1375 Loring, Pacific Beach.

The *Koelreuteria bipinnata*, called Chinese Lantern or Goldrain Tree, is a small grower, only exceptional trees reaching more than twenty feet in height. On airy branchlets, the fern-like leaves show a light green color during the summer months. Bright yellow flowers, borne in erect terminal panicles, are followed by curious, inflated capsules. The rich yellow of decaying foliage and the colored, papery capsules make this one of the showiest deciduous trees in the fall.

Locations—

South: Three magnificent specimens, 510 & 511 Elizabeth.

Paradise Hills: 5737 Midwick.

Clairemont: 2122, 2163, 2174, 2272, 2257 Tokalon (all street trees).

Pacific Beach: In courtyards at Kate Sessions Elementary School (3) & Mission Bay HS (9).

Central & East: 24 in picnic area near entrance to Children's Zoo, 3773 Monroe, 4196 Manzanita Dr., 4883 Federal, 4525 New Hampshire, 4606 & 4614 Euclid, 4759 68th, 3350 54th, 5067 35th, 5747 Benton Pl. (3 street trees).

Melia azedarach var. *umbraculifera*, commonly called Chinaberry, Bead Tree or Texas Umbrella Tree, is very popular for its drooping foliage and its radiating branches, which are covered with delicate green foliage. This tree gives a dense shade during summer months. It produces long sprays of fragrant, lilac-colored flowers, followed by an abundant crop of roundish, yellow fruit, each containing one seed. These seeds are often strung and used as rosaries.

Locations—

La Jolla: 778 Forward.
Pacific Beach: 1778 Pacific Beach Dr. (3 street trees).
Bay Park: 1347 Lehigh.
Central & East: Four old specimens at 4943 Hawley Blvd., 3531 Eugene Pl., 6054 Broadway, and 4157 Georgia; others, 2822 Fairmount, 880 41st, NE corner 45th & Thorn (rear), SE corner 67th & Shannon (rear), 4912 33d (6 street trees).

Ginkgo biloba, known as Maiden-hair tree, is generally under thirty feet in height in our area. Although the tree grows upright, the whorled branches spread out horizontally, producing a picturesque effect. Leaves are fan-shaped, cleft about half way, and irregularly notched.

This tree belongs to a family of an-

cient lineage and is therefore sometimes called a living fossil. Plant paleontologists have found fossil formations matching its leaf exactly. Travellers frequently see large and beautiful specimens of ginkgo in the temple gardens of China and Japan. These giants, some of them 120 feet high, are an impressive sight, especially in autumn when the foliage turns the color of gold and gently flutters down to form a golden carpet on the ground. The fruit has a strong odor of rancid butter, objectionable to an American, but enjoyed by the Chinese.

Locations—

Central: Balboa Park, W of the Floral Bldg., 1819 Sheridan, 1900 Alameda Terrace (SW corner).

Old Town: 4000 Henry.

Clairemont: 8 at Mildred Hale Jr. HS.

During late years, a new variety of ginkgo called Autumn Gold has come on the market. It should soon become quite a favorite, since it has the same upright habit of *G. biloba*, but does not produce fruit, thus avoiding the rancid butter smell (fragrance?). Its fall foliage is a more pronounced shade of gold. This variety is recommended for street planting.

RAMONA SAGE

Salvia clevelandi

Salvia clevelandi, a California native, is thrice "twice blessed," outdoing even Portia's quality of mercy.

- Its aromatic fragrance, borne on every puff of passing air, invigorates and calls to mind happy times in the foothills and mountains.

- Its adaptability to domestication is outstanding.

- Its culture is simple—keep on the dry side and don't prune.

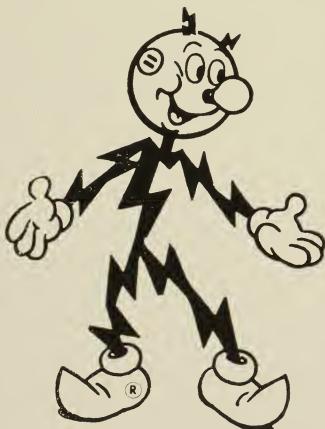
- Its abundance of deep-blue blossoms, whorled in series around long stems, rise high above the leaves and give constant joy from early May through September.

- Its soft gray foliage harmonizes with all else in the garden.

- Its leaf in the culinary department is delightful—try a bit in your poultry dressing.

A must? Yes. Available on request at local nurseries. (A.M.G.)

The word rhododendron comes from the Greek for rose and tree and was the Greek name for oleander.



FREE Tree Booklet

- To choose an annual flower not well adapted to a certain location results in disappointment to be sure, but if its performance is not up to expectations no serious harm is done. However, selecting a tree without proper information about its ultimate size and character can become a serious error.
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California

A Garden of

HARD ROCK AND NECESSITY



by Margaret Kuntz

This article is about a garden in the San Gabriel Valley, where climate and soil conditions are remarkably similar to those of San Diego. Read it first for fun. Then, if you're starting a new garden, or if you've been pining for country living, read it again. Mrs. Kuntz knows San Diego—she grew up here. She knows plants—she majored in botany at Pomona College. She knows gardening now—she has just finished an eight year stretch in the garden of hard rock.

WHEN we bought our house eight years ago, it was very discouraging to look around, either inside the house or out, for there was an appalling amount of work to be done. The house itself demanded extensive enlargement, and outside there was nothing planted except for a few pitiful calendulas beside the front door. The earth had recently been bulldozed and there was no topsoil at all. In fact, the leveled hilltop was thick with mud from recent rains. But there were many wonderful things about the site—two acres, a view of the San Gabriel Valley, only one neighbor, and country living.

Landscaping was to be a big problem. We are on a narrow spit of land bisecting a wooded canyon, in appearance somewhat like an aircraft carrier, with hillsides sloping steeply away on three sides. The soil is decomposed granite and very hard.

To avoid cracking and slipping, and also to comply with fire regulations, we had to plant the slopes, which were bare down about five feet. On the east we planted iris, and they seemed to hold the banks. I pulled out the natives that sprang up around them, except for the buckwheat and chamise (*Adenostoma fasciculatum*), which I find attractive. On the west banks we planted ice plant, because after heavy rains, we found that cracking and slipping had begun. The ice plant does have to be watered about once a week in summer, but it has spread nicely.

Our first major planting was an olive and six *Pittosporum undulatum*. Since we planned to put in a brick terrace on the north side of the house, we picked a hole for the olive in the center of the projected terrace. The Pittosporum were to be next to a fence we planned to build later, alongside the terrace. They were terrible to plant! The decomposed granite was not what I would call decomposed at all. With a pick-axe, we dug six beginnings for holes, soaked them overnight, picked some more, and repeated the process a couple of times. We didn't add any compost to the soil, but to our surprise (and delight) the pittosporums and the olive tree have flourished.

After the terrace was finished (3000 bricks), we added a small lawn between it and an area reserved for flowers and trees. Here, we did add some peat moss and manure to the soil before putting in grass and dichondra, and although the lawn struggled for the first year, it has since rallied and is green and lovely now.

In a way, the large area for flowers

and trees presented the worst problem, since it was now baked hard by the sun. The wise thing, I suppose, would have been to add top soil before beginning, but we didn't. I thought that eventually the soil would break up through the natural action of plant roots and some composting, but I didn't think it would take so long! We picked some holes and planted more iris—they respond well to the baked soil. We also planted three Chinese elm seedlings, which are now about twelve feet tall and thriving.

Periodically I have added iris to the garden, and planted them down the slopes, as I mentioned, where they make a nice showing for the neighbors. We also have daffodils, Dutch iris, Michaelmas daisies, chrysanthemums, and quite a variety of succulents. I started some alyssum in a small way in a corner. It is now a ground cover over most of the garden. I don't mind, since it serves as a protective living-compost mulch in the hot summers, and helps to keep the surface layer of "soil" from cracking and caking.

Once we had finished the north half of the garden, and after my husband had added a large living room to the house, we were ready to tackle the south side. Here, again, there was almost nothing, though I do recall a weatherbeaten, fancy trellis outside the door, holding nothing. We put in another terrace (5000 bricks), with a brick path beside the house to connect with the north terrace. Then egg-crating went up over about half the bricked area to cut the glare and heat in summer.

Plants in tubs and pots are a life-

saver for embellishing the terraces. We have bamboo all year in soy tubs placed against a fence, succulents, camellias, and when I am lucky, a cymbidium in bloom. I have a small raised garden at the corner, with a peach tree, freesias, chrysanthemums, and bulbs. I have also had good luck with sea lavender (*Limonium*), which is very good for this sort of soil and climate. It will take a lot of heat without water and will also seed itself. The leaves freeze below 28 degrees, but they recover fast.

When our neighbors were having their pool built, we got the bulldozer to dig a hole for us, thinking that my husband would build a small pool himself, but it seemed too formidable a task, and eventually he converted the hole into a sunken lath house. It was pleasantly cool there, and I soon had ferns, philodendron, and a cymbidium growing. Three years ago the lath house became a sunken glass house, where I grow quite a few cymbidiums and a few other orchids.

One of our problems with country living is weed control, since weed seeds blow freely and remain in the soil even after an area has been cleared. We used to hoe out the weeds that grew around the studio, but now we use weed oil in spring and save ourselves a lot of labor. We also spray oil on the driveways and over the end of the point.

Recently we bought another acre of land adjoining ours, with eleven avocado trees on it. Since this land lies at the bottom of a gentle slope, it has received through the years any top soil washed away from above, and the nat-



Iris holds the bank, and alyssum forms a living mulch.

ural composting of the chaparral has added to the friability and richness. The resulting soil is lovely, dark, and easy to dig.

All in all, it has really been worth the work. At the end of our point of land is a grove of towering eucalyptus, and lower on the slopes is a dark green band of live oaks. The neighboring hills are covered with chaparral. This is the background of our view. We admired it eight years ago, and it hasn't changed. But it seems especially lovely now with our own hard-won grass and trees, flowers in bloom, and finished terraces in the foreground. Hard rock has been conquered by necessity.



Eight years after the picture on the facing page, hard work and water have created a garden of coolness and serenity. The pot at left is a fountain, adapted by Paul Soldner.

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GERANIUM HYBRIDIZERS

by Thos. L. Hosmer

In the average person's mind there is probably no thought that anyone would waste time trying to produce better geraniums, but that average person would be mistaken. In the slang of today—"The woods are full of them"—and in this, the second article in the series on geraniums, West Coast hybridizers will be treated.

Most of the world-renowned hybridizers live here in California, and San Diego County has known some of them. Besides the author and his small efforts in the field, a very famous one, the late Mr. Horner, lived in National City where he produced some wonderful Lady Washingtons. His Fifth Avenue was the best dark maroon when he introduced it. Today, it is still very popular, and is the best of its kind for a pot plant. His Goldilocks has never been surpassed, and his Fiery Embers and Purity were beauties. His untimely death brought an end to his work, but the popularity of his introductions lingers on.

Two other California hybridizers stand head and shoulders above all others in the world today. They are Holmes Miller of Los Altos, and William Schmidt of Palo Alto.

Miller has been identified with geraniums for many years, specializing in Pelargonium hortorum in most of its forms. All of his hybridizing is done in his own back yard at 280 W. Portola Ave., near the northern limits of Los Altos. A small street number on a small sign gives his location and his name, but absolutely nothing tells you that here is the home of the renowned miniature and dwarf authority, or that hundreds of varieties of zonals are grown here. Miller has a vast knowledge of geraniums of all kinds, but he is far from being the loquacious type. One must always ask for definite information. He welcomes visitors, and both he and his wife will make a stop there worth your time.

Miller's greatest fame lies in the new race of dwarfs and miniatures which he has hybridized and introduced, including many fancy-leaved varieties, the best of which are Elf and Fairyland, both tri-colors. A few years ago, he introduced the start of a

new race by crossing Black Vesuvius, a dwarf, and *P. acetosum*, a climbing species. The products of this cross were named Tweedledee and Tweedledum. His miniatures, ranging in height from four to eight inches, have headed the new "window sill" craze, since they can remain in three-inch pots all their lives.

The number of his zonal introductions has grown to many hundreds over the years. Were I to choose the best they would have to be a soft-shrimp-pink double; a semi-double, large-flowered white, White Magic; and Glory, a double-flowering orange with a small white center. I have grown White Magic both in the hot inland valleys and on the coast, and it has never "pinked" in the sun or cold, or from overhead watering.

Personally, I rank Miller as the world's foremost hybridizer in zonals (*Pelargonium hortorum*), in other words, in the "lowly geranium." His efforts alone have brought them to the point where today one can secure any color or combination of colors to fulfill the most difficult demands of landscaping.

Ranking alongside Holmes Miller is Bill Schmidt, who has hybridized many peltatum (Ivy geraniums), domesticum and hortorum. Schmidt is primarily a nurseryman, and secondarily a geranium hybridizer. The Schmidt Nursery is at 355 Lambert Ave. in the south end of Palo Alto, just east of the old highway. Schmidt has made numerous introductions, but if he had never brought out any other plants than his salmon-apricot Lullaby, a hortorum, or his rose-colored Grand Slam, a domesticum, he would be well remembered. Grand Slam won the highest honors a year ago at the British Royal Horticultural Society show.

Traveling up the geranium path, there are several other hybridizers who should be mentioned for a complete picture. This author made a short voyage into hybridizing several years ago, and some day will enter the field again. Mirandy, named for the well known TV and radio gardener (who retired three years ago) was a beautiful plant and an excellent flower. Per-

haps second best was Dusky Girl, a rather low-growing plant with a purple and deep lavender flower.

Among newcomers to the field, Harry May of Long Beach and his wife, Clara, do hybridizing at their home at 2258 Roswell Ave. They release their work through the wholesale gardens in Gardena, one of the largest organizations of its kind in the world, and known to the trade as Southern California Geranium Gardens. Two recent introductions of the Mays that will go far are Chorus Girl and Pink Chiffon.

Fred Bode, who with his mother, owns and operates the wholesale gardens, is specializing in geraniums that do well in pots, whether they be pelargoniums, hortorum or domesticums. His best domesticum is undoubtedly Melissa, a light, soft pink. His best zonal is the bright, dark red Conquistador.

The introductions of Olney Ontiveros, formerly of Santa Monica and now in Topanga Canyon, have been legion. Probably his best is All My Love.

Among hybridizers of the San Francisco Bay region, the foremost is Howard Kerrigan of Alameda. Others are Brown, Cassidy and Bonaham.

Ernest Rober and Richard Drener, two great men in this field, have passed on. They differ from another great hybridizer, Fred Howard of Los Angeles, in that they left many great numbers for posterity, while Howard's work was interrupted by an untimely death. There are innumerable men, such as Jack Evans of Santa Monica, who have introduced one or two new geraniums, and then left hybridizing for more lucrative fields.

My article in the Summer issue (the first of six) brought two groups of visitors from San Diego to talk geraniums and see the author's collection. Both groups made appointments as requested, and needless to say, both visits were appreciated. The best time for such visits is Spring, but there are pot specimens to be seen at any time.

Before concluding, I want to thank the two readers who sent in applications for membership in the International Geranium Society (as I said before, the Quarterly Magazine alone is worth the \$3 membership fee). That first article also brought several enthusiastic letters which were promptly answered. I am always willing to try to answer specific questions on geraniums; send them to Route No. 4, Box 99A, Vista, Calif., enclosing a self-addressed, stamped envelope.

Mrs. Young's Wonderful

BROMELIAD "TREE"



Twenty-five Bromeliads make a tree.

A bromeliad tree sounds somewhat less than probable, but that's what Mrs. Hursel Young won at the June meeting of the National City Garden Club. Created by Kubisch Jungle Plants and Flowers of Culver City, and donated to the club, the "tree" consists of twenty-five bromeliads planted in moss and wired to a four-foot branch. It is valued at approximately \$150.

The bromeliaceae is a large family of perhaps one-thousand species, including the pineapple, the Spanish moss of the southern United States, and the familiar billbergia. Almost all bromeliads are air plants, but not parasites. They originate in tropical jungles, and prefer filtered sunlight as a climate, but they can endure extremes of temperature short of freezing.

Most often used as house plants, they are ideal in Southern California for shade garden or lath house. For potting, the container need be only large enough to balance the plant, since bromeliads enjoy having their roots crowded. Roots should not be smoothed, however; a very porous soil mixture, equal parts of leaf mold, peat moss, and sharp sand, is required. During the growing season, feed the roots monthly with liquid fertilizer. The leaves form a vase to catch rain water, and the home grower can follow nature's pattern in watering.

These plants are relatively free from pests, although scale will sometimes attack them. Recommended treatment is removal with soap and water and a soft brush.

The foliage of bromeliads is often as interesting as the flowers, many varieties being grown primarily for

the striking patterns and color combinations of their markings. The flowers, which rise on tongue-like spikes from the centers of the plants, include a wide range of colors, and run to shades that call forth ecstatic description: shocking pink, electric blue, hot orange, royal purple, Kelly green, pastel pink, lime green, sky blue. Since June, Mrs. Young has been watching a steady succession of blooms appear on her "tree." At this writing, she isn't quite ready to say which shade she finds most exciting.

Blooming Balboa Park

SEPTEMBER

Botanical Building—Begonias, Coleus, Gloxiniyas, Rubra Lilies.
Alcazar Garden—Petunias.
Prado—Begonias.
Formal—Roses.

OCTOBER

Botanical Building—Chrysanthemums, Coleus.
Formal—Chrysanthemums, Roses.
Mall—Begonias.

NOVEMBER

Botanical Building—Chrysanthemums, Coleus.
Formal—Chrysanthemums.
Prado—Begonias.
Zoo Picnic Area—Koelreuteria.
House of Pacific Relations—Liquidambar, Ginkgo.

W. E. Hawkins
Park Supervisor

A Reader Says . . .

A flower from your garden will add the final decorative touch to an angel food cake. Choose a large rose, camellia, or hibiscus, wrap the stem in waxed paper or foil, and drop it in the center hole of the cake. Or drape "sweetheart" begonia blooms or fuchsias from the cake center to the edges of the plate.

Looking
Backward
and Forward



TORREY PINES PARK

by Alice W. Heyneman

HOW many people—except for real old-timers—glance up as they buzz along the main highway to Del Mar for a look at our famous stand of Torrey Pines? Years ago these pines were on the direct route north: it was an acutely curving road then as it wound up or down past ravines and in sight of headlands all wooded with the unique and windswept trees clinging to eroded, red hills.

The main road doesn't lead there any longer. Now there is an underpass to the golf course, from which one continues on to the somewhat battered headquarters building, in earlier times a recreation lodge. The many vistas of trees clothing the sandstone hills are still there, and the cliffs above the sea are as beautiful and picturesque as ever. As pines, and entirely aside from their value as a unique species, the trees are exquisite; in windswept line and proportion they suggest the creations of Japanese art.

The genus, *Pinus torreyana*, was discovered in 1850 by Dr. C. C. Parry, and named by him for his friend, Dr. John Torrey. (The only other stand is a small one on Santa Rosa Island, off the coast of central California.) In 1885, during another visit here, Dr. Parry managed to interest the Board of Supervisors in protecting the trees to the extent of posting signs for the apprehension of their molesters. It was a step in the right direction, but not enough.

In 1899, at the instigation of George Marston and members of the Natural History Society, the city set aside 369 acres of former pueblo lots, where the trees grew most thickly, to be "forever held in trust as a free and public park." This was better, but it

didn't include all the trees. Left out were some of the most breath-taking views: pine-clad pinnacles above the sea, and cliffs high over marshland on the landward side. It remained for Miss Ellen Scripps, wise and far-seeing benefactress as always, to see the need for preserving the *entire* area. In 1911 and '12 she bought the remaining lands, thus saving them from the private subdivision then threatening.

The land was now in safe hands, but this she felt was not enough. Picnickers were careless; some of the trees were even being cut for firewood. In 1916, two representatives, one from the Floral Association and one from the Natural History Society, made reports on the need for an overall plan to keep the area unharmed. Miss Scripps then decided to sponsor preservation of all the land, her own and the city's, and became patroness of a movement which set aside the entire area as The Torrey Pines Preserve.

One of the naturalists who had submitted a report was the late Guy L. Fleming, an authority on native trees and shrubs of this region. Miss Scripps appointed him Custodian of the Preserve, and he assisted her in building and developing the Lodge, and in the general improvement of the area. At her death in 1932, she commended him enthusiastically in her will for his skill and service, and urged his retention by the Park Commission. Fleming continued as the guiding spirit in preservation of the Park. His death last spring is a loss not only to the Torrey Pines project but to lovers of natural beauty everywhere.

Torrey Pines Lodge, gift of Miss Scripps, opened as a hospitality center in 1923. The following year the

Park Commission induced the city to buy more land for the Park, which then, with the land owned by Miss Scripps, included nearly 1000 acres.

In the course of her responsibility for the Preserve, Miss Scripps called on the services of a landscape architect, Ralph Cornell, who made a formal plan for the area. This is the plan—the last version seems to be dated 1949—upon which the present Park scheme is based: picnic areas (in the southern part only), creation of trails, and a planned, if conservative, program of replanting.

In her will Miss Scripps left the city all of her Torrey Pines land to be held in perpetuity as a public park. She repeated and underlined Cornell's plea that "the Torrey Pine's fame was won without man's creative aid and that preservation rather than change should be sought."

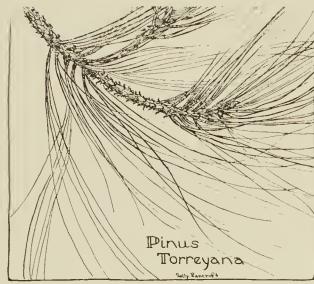
The area *has* been preserved. The wishes of Cornell and Fleming were that new pine planting should be continuous but unobtrusive, and that supplementary new material (wild shrubs or chaparral) should follow in type only those already existing there. ("No oak trees!" wrote Cornell with vehemence.) Thus change is not noticeable, and the area is as beautiful today as ever.

In 1956 Torrey Pines became a State rather than a City park. It is tenderly cared for, and the vistas of tree-covered sandstone pinnacles against the sea, and of beaches below are completely rewarding. Young Park Rangers apologize for the fact that, except for a small office, the Lodge is deserted. They promise that if state funds are forthcoming the main room will blossom in a year or so as a small natural history museum. They hand out Guy Fleming's *Lists of the Flora of the Torrey Pines Reserve*, covering names of trees, shrubs, plants, and ferns; they recommend picnics at conveniently equipped spots, and give advice on trail and beach.

Torrey Pines could be a delightful place to take the family, come Labor Day. The trails lead not only to good beaches but to the tops of windswept hills. It may be off the highway, but is not very far off. It is well worth taking the turn to the underpass.

* * *

This story is greatly indebted to a booklet published in 1949 for the Torrey Pines Association by the Ellen Browning Scripps Foundation for the purpose of establishing definite Park policies and "awakening public interest and support." It is a fine little pamphlet, probably out of print, but well worth reading.



*Pinus
Torreyana*
Sally Bassett

Botanical Features Of the Torrey Pine

Pinus torreyana Parry

In areas exposed to strong sea winds the Torrey pine is a low, crooked, or sprawling tree from 25 to 35 feet in height and from 8 to 14 inches in diameter. Away from sea winds it has a straight trunk and a height of 50 or 60 feet. The crown is rounded and often composed of only a few large, greatly developed branches. The trunk bark is about an inch thick, roughly and deeply broken into ridges with wide, flat, pale reddish-brown scales, while the bark of branches and young trees is dull gray.

Foliage is clustered in large bunches at the extremities of the stout branches, and is gray-green. The heavy needles are in bundles of five, and are from $7\frac{1}{2}$ to nearly 13 inches long. Cones are strongly attached to the branches and remain on the tree for four or five years, after which they may break away at their base, leaving part of the stem attached to the tree. The cones are rather broad, and are deep russet or chocolate brown. The seeds have a heavy coat, and are dark brown with lighter splotches.

George E. Lindsay, Director
Natural History Museum

50 YEARS AGO in CALIFORNIA GARDEN

Richard Requa, Sept., 1910. The garden should be first and foremost in importance in home building. Use your efforts to obtain a natural effect, keeping the fact in mind that every tree, shrub and vine should appear perfectly at home in its environment.

Lena P. Crouse, Oct., 1910. Surely our canyons deserve a better fate than the one to which most of them are now doomed, viz., a rubbish dump hole.

Alfred D. Robinson, Oct., 1910. Flowers form our character as no form of sport can.

Nov., 1910. A prominent citizen, while attending the floral exhibition, remarked: "San Diego should subsidize its Floral Association."

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BOOK TOURS

Conducted by Alice W. Heyneman

WILD FLOWERS OF THE CAPE PENINSULA. By Mary Maytham Kidd. Oxford University Press, Capetown, 1950. 240 pages. 63/ (about \$8.80).

This is a book of great charm, delightful to read, with its two chatty and informative forewords, but most of all fun to browse through. The many plates — 814 different specimens! — are in color from charming paintings by the author, done originally for the sheer joy of it and because she wanted to guide beginners into the fun of knowing indigenous wild flowers by name.

The first foreword is by Field Marshall Smuts, no less, who seems to have been a flower enthusiast himself. The second, by the author, assures us that she began as a botanical novice who was happily carried away by her zeal for collecting. The book contains a minimum of botanical exposition, but the plants are satisfactorily indexed as to families and genera, and arranged in order of months of flowering. Attention is also paid to local habitat, which may range from mountain tops to sand dunes.

Ordinarily, a book describing the flowers of a land as distant as South Africa would be of little interest to Californians. But **WILD FLOWERS OF THE CAPE PENINSULA** is different. The 94 color plates contain endless surprises, for here we see what, to us, are old garden friends. Here are the solanums, the salvias, the mallows, the scabiosas. Here is aster fruticosa, dimorphotheca and polygala. Among the spring bulbs shine the familiar faces of watsonias, sparaxis, babianas,

and a full color range of oxalis, to name a few. (One remembers, after all, that these used to be listed in catalogues as the South Africans.)

Field Marshall Smuts explains that the Cape flora was always special unto itself, differing entirely from that of the rest of the continent and even from other parts of South Africa. This localized uniqueness is borne out by one example: among so many lovely plates I looked in vain for our common Gerbera, which one surely associates with South Africa. It is, however, known also as the Transvaal daisy. To us Transvaal and Cape don't seem very different, but apparently they are. The Gerberas of the Cape appear anemic and pallid, whitish daisies of no particular distinction.

One wonders how long it took these stalwarts of our gardens to become acclimated. How long before they knew that spring flowering time was April-May instead of their native October-November? But learn they did, and California is certainly more beautiful for their adaptability.

The book has three indexes. The one for scientific names is a real necessity, since who would think of looking for gazanias, say, under "Botterbloms," or babianas under "Bobbejaantjies," or recognize nemesias as "Wieskindertjies"?

As a minor bonus, the dust wrapper deserves special cheers: it is an overall pattern of what appears to be a collection of many-colored oxalis — a delightful print that deserves preservation as a Liberty silk. Or perhaps as curtains for a flower-arranging room?

(A.W.H.)

HOW TO GROW ROSES, A Sunset Book. Lane Book Company, Menlo Park, Calif. Revised, 1960. 88 pages. \$1.75.

Rosarians are sure to be interested in any book about roses by John Paul Edwards, and this one is no exception. From his vast experience, he has compiled the essentials of rose knowledge into a book that is easily understood.

Starting with a short history of the "Queen of Flowers," he then explains the types of roses, their growth, and the garden situation best suited to each. There is a list of varieties for successful growing in almost any area of the country. As part of this listing, there is a wealth of information about each rose: its color, fragrance, disease resistance, average height, habit of growth, climate adaptability, and other specifics. There are pages of color pictures of many outstanding varieties. The "how-to" chapters on buying, using, watering, feeding, etc., are all down to earth and well worth perusing. Sections on growing roses in containers and on propagation are added attractions for those interested.

This reviewer had the pleasure of meeting Mr. Edwards at the San Francisco Rose Show last spring. In discussing this book, he said that the first edition sold over 60,000 copies, approximately four times that of the average successful garden book of its kind. The revised edition differs from the original chiefly in the choice of colored illustrations and an increased emphasis on the grandiflora class. It is an excellent rose growing guide, invaluable to the beginner, and a worthy addition to the advanced rose grower's library.

Reviewed by Joseph J. Kenneally



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IN 1910 the original concept of San Diego's City Park as a great spreading area of uncluttered, "country landscape in the city" was radically altered for all time when the Park was selected as the site of an international exposition to commemorate the completion of the Panama Canal.

Underlying the idea of an exposition was the need to overcome a state of severe local economic inertia which still lingered from the Panic of 1897. San Diegans hoped that an exposition would attract people to their city in great numbers, and advertise San Diego all over the world. In the process, it would also hasten development of the Park.

A lively battle ensued to choose for City Park a name in keeping with its new prominence. After considerable debate, the name of Vasco Nunez de Balboa, Spanish explorer and discoverer of the Pacific, was chosen in November, 1910, on the theory that his first view of the Pacific was probably similar to the ocean view commanded by the park.

Early plans for the exposition were formulated with wild abandon. One scheme would have spread buildings throughout the Park at a cost of uncalculated millions. A more conservative element was led by Colonel David C. Collier. The influence of this group later reduced the scale and cost of the proposed construction, and restricted the site to the old Howard Tract. Col. Collier became the prime mover and guiding genius of the exposition.

Before the exposition opened, between three and four million dollars was to be allocated for its promotion and development. A million-dollar private subscription drive was initiated, the City voted a bond issue for another million to be spent for park improvements, and state and federal funds were made available. Local fund-raising was spurred on by the desire of San Diegans to rival San Francisco, which had already launched plans for a similar exposition. It was only after a congressional row that both expositions were given official federal approval and support.

At this critical time, Park Commission Chairman Julius Wangenheim engaged John G. Morley, then assistant superintendent of the Los Angeles park system, as the City Superintendent of Parks. Morley was to serve in this capacity for 25 years. Upon his retirement in 1939, Wangenheim paid him this tribute:

To John Morley was assigned the task of developing the fringes of the Park, the interior having been left to the managers

Part IV of "A History of Balboa Park," by Robert L. Horn,
Project Manager, Harland Bartholomew & Associates

CITY PARK GETS A NAME

of the Exposition. He set about the task valiantly, overcoming obstacles which few men today can realize, for not only was a bleak stretch of country to be developed, but a most refractory soil had to be conquered. This entailed blasting pits for every tree to be planted except in a few canyons, but John Morley expeditiously accomplished this slow work. It has been rightly said that every institution is the lengthened shadow of one man. This is particularly true in the present instance, the institution, Balboa Park, the man, John Morley. His work not only makes Balboa Park an inviolable spot, but a source of joy, of pride and of inspiration to every San Diegan, to every partaker of its beauty.

As Director-General, Col. Collier envisioned a little "mission-style" city, situated on the terraced slopes of the Howard Tract and reflecting the architectural, cultural and educational background of California. Bertram G. Goodhue, dean of American Architects, had been engaged as advisory and consulting architect, and George W. Marston had been appointed chairman of the Building and Grounds Committee by the exposition directors. This group selected the country's foremost landscape architectural firm, the Olmsted Brothers of Brookline, Massachusetts, to do the landscaping.

John C. Olmsted spent the time between December, 1910, and May, 1911 in San Diego making preliminary plans and surveys. Most of his plans were to be abandoned later when Goodhue was unable to find a suitable setting for the California State Building in Olmsted's multi-level scheme of informal terraces, gardens, and narrow, gently winding streets designed to fit the terrain of the Howard tract.

Searching for a more favorable site for the California Building, Goodhue

settled on the Prado Area (Laurel St.). Several exposition officials, and the Director of Works, Frank Allen, Jr., supported him in this choice. Col. Collier tried to win John Olmsted over to the idea, but to no avail. Olmsted's dramatic withdrawal in September, 1911, climaxed what had become a struggle between opposing factions. He was, as Julius Wangenheim put it, "New England, true to its conscience, at last what cost."

In a letter to Wangenheim and the Park Commission, Olmsted explained why he considered the change a desecration of park purposes:

We hope you realize that no advantage for the exposition that has been claimed for the central site can possibly compensate for ruining the landscape value of the most important part of Balboa Park. All permanent improvements at that site would be utterly inharmonious with any rational landscape development of that part of the park for recreational purposes.

All such formalities should be confined to outer margins of the park. Our study of scores of large parks justifies us in asserting with the utmost confidence that Balboa Park, if left free and open in the central part, will be worth far more in the long run than any advantage that can be secured to the exposition by changing it to the central location. Straight roads and walks, fountains and other ground improvements must be permanent if paid for out of park funds, and would be utterly incongruous with the naturalistic treatment appropriate for that locality.

With Olmsted and his opposition removed, Architect Goodhue proceeded with the development of the central location. This area was leased to the Exposition by the Park Commission with the express understanding that all temporary buildings would be removed when the Exposition closed. The style of architecture was then changed from Mission to Spanish-Colonial, a style of which Goodhue was



Three leading figures in development of Balboa Park. From left, George W. Marston, Miss Kate O. Sessions, John G. Morley.

the acknowledged master in the U.S.

Even though Julius Wangenheim and George Marston had objected initially to the central site, they yielded to popular opinion and directed their efforts toward making it "as attractive as possible without doing injury to the Park." Marston later became fully reconciled to the Exposition, central site and all, as he watched it become the cultural focus of the community. Wangenheim found considerable consolation in diverting about one tenth of the million-dollar bond issue toward improvements along Sixth Avenue, although that area was technically outside the exposition grounds.

The planting and horticultural work was built upon the foundation laid by Olmsted before his withdrawal. Frank Allen, Jr., assumed responsibility for continuing the planting, and his lack of preconceived ideas undoubtedly contributed to its unqualified success. In his autobiography, Julius Wangenheim said, "The setting made the Fair, despite the smallness of our resources, a considerable rival to the larger exposition in the north and did much to make our park the precious thing it is today."

In his book *Islands and Ports of California*, published in 1958, Duncan Gleason comments as follows:

The proudest moment in San Diego's history occurred when the city threw open the gates of the Panama-California Expo-

sition for the world to see this gem of Spanish Architecture, set in gardens of exquisite beauty. Groups of troubadors strolled about the grounds singing ballads of olden days, and on the eve of the opening, the great outdoor organ, the gift of John D. and Adolph Spreckels, was dedicated to the public. Through planting and care the park has become one of the scenic spots of the world.

Richard Requa, supervising architect of the 1935 Exposition, had this to say of the 1915 model:

One of the Panama-California Exposition's most striking and original features was the superb harmony of the landscaping with the architectural scheme. There arose within the miniature Spanish city an incomparable setting of plants, flowers and trees, a group of buildings which set a new standard in exposition architecture and brought into being an inspired ideal for the development of a true cultural center. Expositions in the past had usually been conceived and worked out after the French manner of plan and style, but from the first it was decided that San Diego's exposition should be expressed in terms which revived the architectural traditions of Southern California and carried one back to the days of the conquistadores and the mission fathers.

More than that there was interwoven throughout the buildings of the Exposition an historical sequence of architectural styles showing examples of the Mission work in California and Mexico, Central America, Spain and the lands of the Moors.

Crossing the quarter-mile Puente Cabrillo the visitor found himself facing the massive gateway which still marks the main entrance to the Exposition grounds. . . . Softened by sandblasting and chipped here and there to bring about the appearance of antiquity, it is just such a portal as might have stood at the entrance to a city in Old Spain centuries ago. Inside the gateway, the bustle of a twentieth century tidewater city is heard no longer. It is as though one stood on a magic carpet, wished himself on the shores of Spain three centuries ago, and found the wish fulfilled. Somehow or other the arid wilderness of naked mesas and rugged canyons of cactus, sagebrush and coyotes, had been magically, even miraculously, transformed into a dream city of palaces and playgrounds, a veritable university of the arts and sciences, a splendid pleasure ground of gardens, lawns, forested spaces, charming driveways and vistas of enchanted beauty.

The success of the 1915-16 Fair manifested itself in many ways, for business was stimulated to an unprecedented degree, the harbor was recognized by the then Assistant Secretary of the Navy, Franklin D. Roosevelt, as a potential Naval Center, thousands of people were encouraged to return as permanent residents of the City, and two-thirds of Balboa Park underwent the most intensive period of development in its history. The Park emerged not only as one of the notable parks in the country, but also as the social and cultural center of the community. Next Issue: "How the Zoo Began and How It Grew."

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• FUCHSIAS

NOW is truly the time to enjoy your garden. You have to spend more time in it watering and caring for your plants during this hot, dry time of the year, so why not locate a comfortable seat here and there where you can enjoy the beauty and coolness you've worked so hard to create? We think that fuchsias and ferns lend an atmosphere of cool serenity to a garden that anyone would find enjoyable after a long hot day.

Beside a house in the Redwood country, we have fuchsias growing up to the second story, and they haven't been watered in 15 years. But in this semi-desert of Southern California we know that we must water almost every day during the hot months. The forest fires have made it worse this summer. Deep watering and fogging are both needed, lest dryness cause fuchsias to drop their leaves and go into a decline.

The plants should never be fed when they are dry or infested with pests. Bring them up with moisture and care first. Fuchsias are greedy and easy to feed, but September is the time to taper off. Spraying, if there appears greater need, must sometimes be increased in the Fall, and plants cleaned up of old blooms, leaves and seed pods. Light pruning of plants that seem bloomed out may bring them into bloom again following a little rest and feeding.

Some nurseries offer bargains to clear out fuchsia stock at this time of year, but as in any plant stock, it is unwise to buy only because they are cheap. Watch out for forced plants in small pots; misshapen or one-sided plants, hard ever to normalize; novelty types that haven't been proven yet; non-thrifty, tired looking plants with pest possibilities.

Mary Bray Watson and
Morrison W. Doty
SD Fuchsia Society

• CAMELLIAS

THIS is a time of high expectations for camellia enthusiasts. Flower buds are swelling and new growth is hardening off. It is hard to wait for the blooming season, heralded in many gardens by the September - October blooms of the sasanquas.

Late summer chores include vigilance against pests, chlorosis, and too much shade or sunlight.

Tender, new growth is a target of many pests including such leaf chewers as worms, caterpillars, snails, and slugs, and the sucking insects such as aphids and scale. At the first sign of plant infestation, dust or spray with a good insecticide, preferably one affording long residual protection. Scatter snail pellets to guard against these nocturnal marauders.

To combat chlorosis, a three-way program is suggested. (1) Periodically, water heavily enough to leach accumulated soluble salts from the root bed. (2) Use acid-type fertilizers such as those prepared especially for camellias and azaleas. (3) Where chlorosis exists, use one of the various chelated iron products. Some of these also contain other important trace elements.

If your japonicas and reticulatas are planted under trees instead of lath, as so many are, check the light and shade pattern from time to time. Too much shade or light will depress growth and greatly reduce the set of buds. The critical time, incidentally, for getting a set of buds is during the period of the long day. Short days are not conducive to bud development. Trees have a way of becoming dense and blotting out sunlight, yet the change may be so gradual as not to be noticed.

Occasionally, removal of a tree (even a neighbor's tree), a tree limb, or a shrub will expose plants to so much sun that leaf drop is precipitated in a condition akin to shock.

Correcting adverse conditions calls for prompt action, but no drastic reduction in shade should be made in a single step. Thin out overhead foliage gradually or else provide some temporary shelter so that the transition from heavy shade to an appropriate amount will be gradual.

While classed as shade loving plants, camellia japonicas require an appreciable amount of sun or high-intensity daylight. The optimum amount varies according to species, variety, and location. Two-thirds sun may be about right along the coast, whereas one-

A Calendar

of
Care

third might prove best 20 miles inland. In general, reticulatas will take more sun than japonicas. Many of the sasanquas thrive in full sun.

Don't neglect watering the plants. Temperatures are high now and humidity low. Unless the plants receive an adequate amount of water at this season, bud drop may be excessive at blooming time. In addition to your regular, deep watering syringe off the plants occasionally. This is especially important when a Santa Ana wind from the desert strikes the area.

Clive N. Pillsbury
Pres., SD Camellia Society

• ROSES

EVEN though the year is fast coming to an end, it is a wise man who continues to look after his roses.

This is the season when roses will put on their last big show, but it is also one of our hottest times. What does that mean? Water. I see roses that have that "runty" look about them. Ten to one it is because they are starved. Roses must have lots of water during the heat, and along with water goes good drainage.

Back to fall bloom. The roses have held back during the summer and are bursting forth now with their best blooms before pruning in January and February. So look for some gorgeous roses during this period.

Since roses require much the same care the year round, continue with your program of spraying (about once a week) and watering. Thrip have been a terrific problem this year. I have tried everything with little success. One lady said, "What is thrip?" I showed her by pointing to the driveway which was brown with them. We just couldn't seem to kill them fast enough.

Taper off on fertilizing no later than October. We could have roses the year around, but the plants need a rest before pruning.

Charles J. Lewis, Jr.
Pres., SD Rose Society

• DAHLIAS

TWO disconcerting things about growing dahlias for fun are the red spidermites and the mildew experienced in late summer. At the same time, one of the greatest pleasures is to continue producing good blooms, in spite of the hazards of fall, after most other flowers have spent their all.

Gardeners can prevent red spider infestation, and if they can't prevent mildew, they can keep it at a minimum—even along the coast. The dahlia hobbyist learns early that prevention is the best cure for pests. His regular spraying schedule with a good all-purpose insecticide, such as malathion, keeps away not only the aphids and caterpillars, but also the spidermites. Late in summer, when it's so hot, he may be wise to alternate with a good miticide which any nurseryman can recommend.

Much the same is true for mildew. The chemical is different, but the preventive treatment should follow the same schedule. Combination sprays that combat both insects and mildew work very well at this time.

Some of the more expert gardeners have found that use of the hose with sprinkler nozzle each morning will help prevent mildew and discourage bugs. They say that the spores that cause mildew settle on the plants with the fog at night. If the plants are given a soft showering daily most of the hazard can be washed away.

Continued deep watering about once a week is also essential to keep



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Calendar of Care . . . Cont.

dahlias blooming through October and into November. Mulching around each plant with straw, peat, or dried grass clippings will help retain moisture; just be sure that the ground doesn't become dry and hard.

Should the dahlia plants begin to look ragged, they can be rejuvenated in late summer by cutting each stem just above the node closest to the ground. Light fertilizing and thorough watering about the same time will help. Almost overnight, little sprouts will appear at the nodes, and within four weeks strong stems will be bearing new flower buds. Thinning of the stems might be desirable to improve the late flowers.

The beginning dahlia grower may be worried if some of his late flowers have open centers, or show their centers soon after blooming. But that is nature's way of producing color and beauty for another year: pollination becomes easy as the blooms show their centers and more and more bees are attracted.

By leaving the blossoms on the plant, the gardener can harvest his own seed for another year. Pick the dead seed pod after it has pursed itself, dry it and store it for separation of seed later.

It should be remembered that dahlias never "come true" from seed; each seedling is a new variety, unpredictable as to color, type, or even form. Raising a few plants from seed each year can add to the gardener's fun. He might grow a new world-shaker.

Larry Sisk
SD County Dahlia Society

• BEGONIAS

THE WEATHER seems much the same as a few weeks ago—warm, clear, sunny—but there is a vague difference. The sun's rays hit the earth at a different angle; there are fewer hours of daylight and more of darkness. Plants recognize the change before we do and react accordingly.

All summer, tuberous begonias have been showing off with beautiful flowers; now they are tired. They do the natural thing and start to rest. They put out fewer blooms; their foliage begins to droop. We should cooperate by gradually withholding water and food, and by letting the tops of the

plants dry and fall off. After the foliage has fallen off or been removed, the pots containing the tubers should be turned on their sides and left in that position until midwinter or later. Wet down the sides of the pots occasionally to keep the tubers from drying. Or you may lift the tubers from the pots, shake off all loose soil and store in a cool, dry place until you are ready to start them next year.

The cane-type begonias will continue to bloom well into fall, although some of the leaves will turn yellow and drop. Hairy types will still be full and handsome and will continue to flower quite heavily. The colorful rex begonias will put forth fewer new leaves; some of them will start into their resting stage. Put them aside and see to it that they do not become completely dry, but give them very little water until they show signs of coming awake next spring.

Do not discard a rhizome that has lost its leaves, unless it is soft and rotten. The medium-sized rhizomatous begonias should continue to look lush all through the fall, for they do not lose their leaves and rest until after a late winter flowering.

We will have more warm, dry weather this fall, so make sure that there is plenty of moisture in the soil and surrounding areas. This is a critical time of year for water—too much or too little results in dead plants.

It is not necessary to continue feeding after October, but it will not damage the plants if a low nitrogen fertilizer is used until new growth starts up again.

To sum up: watch your plants to see what they are trying to tell you. Keep them from drowning or dying of thirst, give less food, let them rest when they want to, and you'll be rewarded with a repeat performance next year.

Margaret M. Lee

Of the Floore of the Sun, or The Marigold of Peru: We have found by trial, that the buds . . . boiled and eaten with butter, vinegar, and pepper, after the manner of Artichokes, are exceeding pleasant meat, surpassing the Artichoke far in procuring bodily lust.—The Herbal of General Historie of Plantes, gathered by John Gerarde, Master in Chirurgie, London, 1633.

Worms Are Turning

GENERALLY, the only choice a San Diego gardener has when it comes to soil is a choice of problems. Adobe, clay, hardpan, sand, you name it, and you can find it, either singly or in maddening combinations. Chemical companies have worked with genuine dedication toward solving these soil problems, yet there are people who claim that an easier answer has been available all the time. Earthworms, their proponents say, will improve the most difficult soil.

Locally, earthworms are back in the public eye and on nurserymen's counters (in the form of worm castings) because of the efforts of R. Eugene Fisk of Mission Village. Fisk got into the worm business by accident, because of his fondness for fishing, and his disgust at the class of worms he found on the market. A "show-me" type, Fisk decided that he could grow better bait in his own back yard. Perhaps his story would have ended there if he hadn't noticed that along with his better worms he was getting healthier, greener grass in the vicinity of the backyard bins in which he was growing the worms.

A little research convinced Fisk that it was acid produced by the worms and draining from the bins that was helping his plants. This acid is present in the secretions from the worms' bodies and is one of the ingredients of the humus-rich casts with which they line their "tunnels." These tunnels keep their identity when wet, and research has shown that they are a major factor in the improved rate of water absorption found in soils rich in earthworms. Home, Farm & Garden Research, Inc., reports increases up to 400%. Combined use of earthworms with sod or mulch is apparently especially successful.

The more worms in the soil the better, according to Fisk. "You can't have too many," he explains. "Each and every worm manufactures one square inch of topsoil, one-fifth of an inch deep, every year, even in this blue clay we have in Mission Village."

Fisk's business of producing and distributing worm castings is now four months old, with outlets throughout San Diego County and north as far as Laguna Beach. His worm "factory" is located on a ranch near Elsinore. Volume at his outlets quadrupled in three months, making Fisk a reasonably satisfied businessman but a frustrated fisherman.



Pt. Loma residence of Mr. and Mrs. John Eitel.

THINNING JUNIPERS *Artistically*

WHAT might be termed the "inside out" method of pruning (as opposed to the "chop and shear" school) has produced a distinguished front landscape for Mr. and Mrs. John Eitel at 977 Albion St. (corner of Talbot), Pt. Loma. The recent addition of a new wing at the end of an already long house-front convinced the Eitels that their front garden was overgrown and out of scale. Pfitzer junipers, planted from 25 cent pots nine years ago, had grown into a solid mass between sidewalk and house.

Mrs. Eitel thinned these junipers by stripping away the inner foliage to reveal their branch structure, thus transforming them into airy, tufted

plants with character. She then found that the larger features of the landscape, the olive trees, twisted juniper, and star jasmine vine, were again in proper scale. Prostrate rosemary, fes-tuc glauca, and a variety of succulents are the ground covers used, along with a fascinating collection of weathered rocks in the dooryard section of the garden.

Mrs. Eitel plans to tip-prune the junipers periodically to maintain them in their present form and size. She confesses that she loves to prune. The favorable comments she has been receiving on this latest pruning venture indicate that she wields the shears with an artistic hand.

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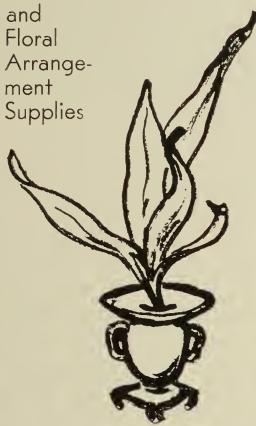
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FALL COMES *to Southern California*

LOOK for the brash colors of the traditional autumn landscape, and you'll search in vain. The "colossal" and the "spectacular" are imports to Hollywood, not natives of these brown, sage-covered hills. But when the sky takes on that bright October blue, when the foothills seem to march right into town, look closely at the hills and canyons, then look again. You will see Fall, shy and unassuming, arriving here in Southern California.

In March, the Swallows' return to Capistrano announces the coming of Spring; a fitful rain opens winter's brief season. Just so does the greasewood tell us that Fall is on its way. Along the roads, dusty webbing unfurls white blossoms like tufts of cotton hung out to dry. On hillsides, too, you can see those blooms, like an erratic fall of snow among the sage. Now that you're looking—really looking—watch for a patch or two of red in bold relief against the monotonous olive-brown. That red is the tender new growth, the miniature, glossy leaf of the laurel-leaf sumac, putting on a Fall display.

But trees make the best barometers, even in the Southland.

The *ailanthus*, that "Tree of Heaven" that grew in Brooklyn, may have sprouted anywhere, such a weed it is. At the first hint of cold, its long, papery leaves rustle to the ground, revealing the twisted, craggy bone structure that tells of the grimness of survival.

Along canyons where water still flows underground, sycamores and cottonwoods have made a stand. In October, cottonwood leaves are still dancing to the breeze's tune, still presenting the same luminous green that comforted the eye in the glare of summer.

But watch now for a spot or two of yellow there. Leaves dying as a part of nature's cycle, or just a trick of light?

The sycamores put on the best display. As the nights grow crispier, their large leaves, thin and ivy-shaped, slowly change to brown. The yellow of their springtime butter-green spreads outward toward the tips until the green is gone. Then the yellow darkens in its turn, like butter browning in a pan, and the leaves descend.

The eucalyptus tree, outlined against the sky, offers the same dramatic silhouette the whole year through, but this naturalized citizen of the California coast also remarks the change of season. Its slender, soaring trunk shrugs off its bark for Fall, like a snake shedding skin. Strips or chunks or spirals drop away. Now, the eucalyptus may look like a mottled turkey's egg, or a muted barber pole, or a shaggy, unkempt giant with a grizzled beard of bark. The new bark glows forth in kaleidoscopic colors, pink and brown, amber, gold and blue.

The pepper trees are mounds of lacy green against the slopes. Least seasonal of trees, still they have an offering for Fall. Their seeds are ripe, a banquet for the birds, a crimson feast for the inquiring eye.

The most blasé traveler can scarcely miss the signs as he races down the canyons. The tumbleweeds, waiting now for the first stiff wind to send them on their rolling way, are drying beside the highway. They sway restively in the gusts from passing cars; they tug at the one root that binds them to earth. Fall to them means death, and death means life, for the tumbleweed lives when it is free to roll.

If the traveler still doesn't see, the California holly stands ready to remind him. Fat berries, bright red among the deep green leaves, cry out for recognition. They speak of Fall, and Christmas on its way, and time to stop a while for a glimpse of beauty on the land. Look closely, and then look again. For Fall has come to Southern California.

—Betty Goss

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Joan Betts Takes You Shopping for

GREEN THUMB GIFTS

(with the editor barking at her heels)

A snooping tour for garden accessories sounds like fun — there ought to be many new and clever items on the market for fall and Christmas shopping. We won't be able to cover the whole town in this one tour, but let's see what we can find.

A trip to La Jolla is a must for things unusual, so here we go — hold on to your purses. First stop is at Puerto del Mundo on La Jolla Blvd., a new shop featuring imports from all over the world. Margaret Peterson, the manager, points out a pair of exciting garden hats, one from Korea at \$1.75, and an Ecuadorian Panama at \$3.95. There are lovely white vases from Mexico, too, and . . . (Move on, girl!—Ed.)

Down the boulevard to Dean Marshall Interiors where "The Dean" shares his enthusiasm for the line of Architectural Pottery he carries. Planters come in all shapes and sizes, some with stands and some without, but all very handsome. Prices start at \$4.50. Any one of them is a perfect addition to a modern home or garden. The Swedish "engagement" bundle found here is a clever, inexpensive item at \$2.15. The wood in this eight piece assortment of spoons, brush and spatula is lovely and mellow, perfect to hang at the barbecue, or in winter in the kitchen.

At Jane Hedges' Pottery Place, I

fell in love with a statue of St. Francis, one of the most beautiful pieces of garden statuary you'll find at any price, and this one is only \$14.95.

The M. C. Fenton gift shop has adorable "Garden Gerties" for \$3.00. What are they? The cutest girl scarecrows you're apt to see, dressed in sunbonnets and aprons, with bodies and skirts made of long lengths of raffia. When you need a garden tie, you pull a piece of raffia from Gertie — your plant is happy and Gertie never objects.

At Quon Mane, La Jolla, King Quon is showing a wonderful new collection of books on Oriental landscaping and flower arranging. *Arrangements of the O'Hara School* is one of the most beautifully illustrated books ever. And don't leave Quon Mane without asking to see the adorable Japanese house in the rear of the shop. It's a real treat, whether you're planning a trip to the Orient soon or just wish that you could.

Turning south again (It's about time.—Ed.), The Basket Shop has attractive, large rattan wastebaskets, ideal for garden clean-up chores, at \$4.95. (Easy to decorate for that personal touch.) Flat, sturdy baskets for cut flowers are \$3.25.

Last stop in La Jolla is the Patio-Lanai Shop to say hello to Mrs. Frank

Beck, the new owner. She offers a round, tilt-top coffee table in brown rattan, from Hong Kong, which is very pretty and sturdy, and the price is only \$12.95. Her wide selection of violet pots are all originals, with the designer's autograph on the bottom.

La Jolla Rattan (not in La Jolla, but on Morena Blvd. near Mission Valley) is a gold mine of unusual patio items—handsome bottles, glass bubbles from the Orient, and unusual planters and vases. Since we're practically in Mission Valley anyway, let's make the short hop over to Hazard Center (Now I see what she's up to. Her name is Joan Hazard Betts.—Ed.) for a look at the newly discovered feather rock from the Mammoth Lake area near Lake Tahoe. It's not only light, but porous, and with a little effort you can chisel planting pockets in the stone. Ferns, cycads, bromeliads, and succulents are only a few of the plants that thrive in it. The rock is sold by the pound, and is reasonable. Hazard Center has a huge choice of shapes and sizes.

Now back to our gardens to rest our feet and dream about the lovely things we've seen. We've probably lightened our purses, too, so it's a good time to think about gift items we can make ourselves. Easy and inexpensive are knee pads for those weeding chores. Buy foam rubber at a surplus store; after cutting pads of the desired size, cover them with heavy denim, and add a zipper for easy washing. As a companion piece, a matching cobbler's apron with huge pockets for clippers, twine, etc., makes the gift doubly useful. Ho hum. I'm weary, but hasn't it been fun? (Yup.—Ed.)

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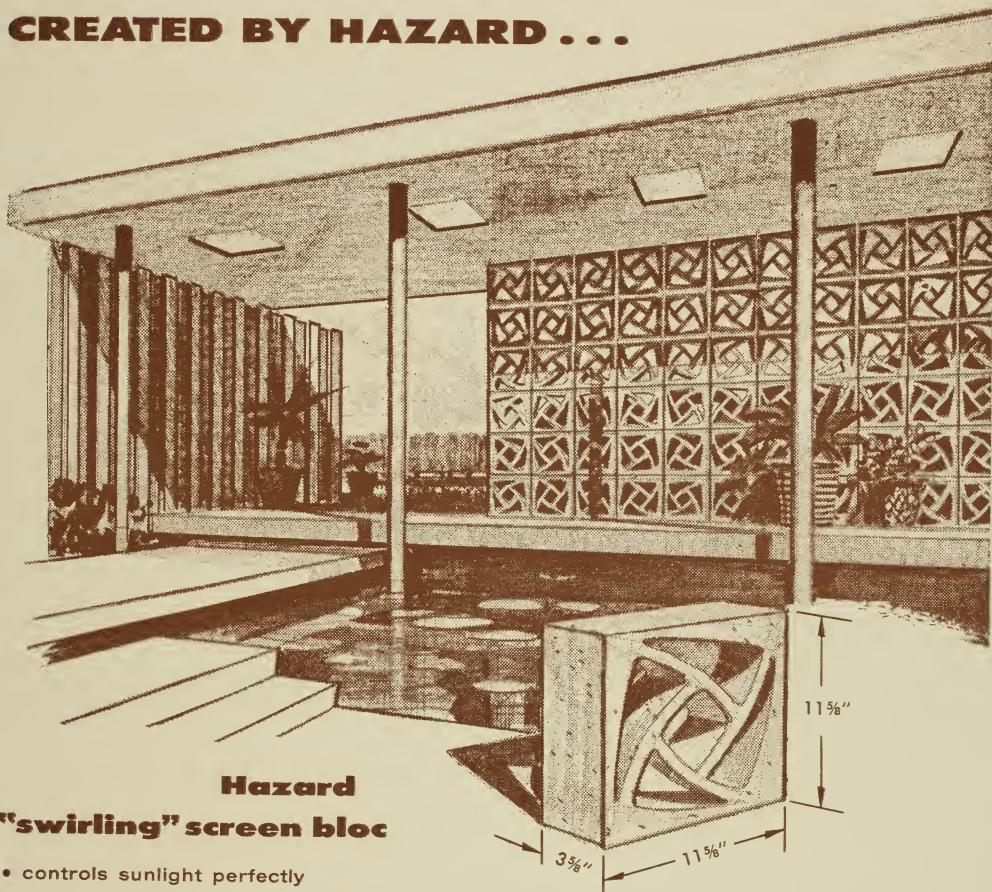


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